

INSIDE FACTS

Of Stage and Screen

ESTABLISHED 1924

EDITED BY JACK JOSEPHS

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No. 11

PAYROLL SLASHES TO BRING UNPRECEDENTED WORK BOOM

LEGIT PICKING UP WITH SIX SET TO START

Legit activity prospects in Los Angeles are for a glorious blossoming forth when the Lenten season has passed.

Just at present a new record is being written for the number of class productions in some stage of actual preparation, and if they all go through, as seems highly probable, the town will be hitting the legit upgrade predicted for it when the center of the show world moved west with the coming of talking pictures.

The shakeup in the picture field, making available many names which are boxoffice, and the trek westward of writing and directorial talent is given the credit for the optimistic outlook, with a sidelight being the desire of local producers or would-be producers to get into a game which has an eventual selling of picture rights as the pot at the end of the rainbow.

The business of finding an "angel" is, as is well known, usually a long and thorny process. But the L. A. attitude is well indicated by a phone call Inside Facts received this week.

He's an "Angel"

"Hello, Inside Facts? . . . Well, I'm an 'angel' . . . Sure, I admit it . . . I'm looking for a good original show to produce, written by some author who's willing to make concessions to get his first break. I'll guarantee to give his play first class production and his name plenty of billing, but he's got to give me the picture rights. That's where I come in. And no hain writers need apply. I'm an old showman and they can't fool me with a lot of bunk material."

Six shows, over and above the regular Duffy schedules, are now preparing, either for a first local presentation or for roadshowing. They are:

The Little Show. The sensational New York offering, which John Hill plans to produce locally with a first class cast. It is understood it may have its coast premiere at the Biltmore around April 20.

Wright's Show. "Philadelphia," which Andy Wright is planning to produce at the Fine St., with well known picture names in the leading roles. Rehearsals are now under way on this one.

The Criminal Code, which will go into the Belasco and later play (Continued on Page 5)



SCOTT SANDERS

The Only Scottish Character Comedian in America
Third Season Headlining R.K.O. Circuit

This Week
Next Week

Orpheum, Oakland
RKO, Los Angeles

VIDOR TO DO "KID"

A long-time wish of King Vidor is to be realized. For several years he's had the thought that he'd like to screen "Billy the Kid," and now he's going to do it for M-G-M. Lawrence Stallings is doing the screen version of the famous desperado's life.

SEEKING CLUB TALENT

C. Whitney Parry, owner of the Tavern Night Club and Cafe at Salt Lake City, Utah, is in the city looking for available talent. He will be here until March 16.

Gene Markey is adapting "Rosalie" as the next M-G-M vehicle for Marion Davies.

GARBO'S LEADING MAN

Gavin Gordon, Broadway player for eight years and who made a satisfactory though not sensational screen debut in William Boyd's "His First Command" (Pathe), will get a big break as Greta Garbo's leading man in "Romance," her next M-G-M talking picture. Clarence Brown will direct.

BIGGEST YEAR IN HOLLYWOOD HISTORY DUE

The new standard contract for film freelance players, with the basic agreement providing against a strike for five years, will bring about the biggest work boom in Hollywood's history, according to unqualified statements from authoritative sources this week.

The new agreement has made the path clear for a general weeding out of contract support players by the studios, and this step will be taken as options fall due, only the most outstanding being retained under contract. The result, it was pointed out, will be twofold: First, better picture casting all along the line, as the best players available will now be sought instead of a make-shift casting to get returns on the contract player's salary; and secondly, a tremendous saving on overhead at the studio.

Release Funds

The latter phase, it was stated, is going to release great funds for picture budgeting, which will result in musical extravaganzas and big pictures which will outdo anything formerly seen in the industry's history. Tremendous casts are expected to become a rule rather than an exception, and the result will be that competent players will find themselves more in demand than ever before. Only the best will be used for their parts, and many who have failed to make the mike grade will find the competition in the released contract people too great. They will fade. But the others will find conditions rosy.

Extras also, especially those with specialties, whether the latter be ensemble dancing, singing, or cowboy attributes, or anything else in the wide category of possibilities, may see a boom which is the best for this class of player which has yet come about.

The new contract, with its provision for a 12-hour rest period after every period of work, is not expected to work any financial hardship on the studios whatsoever. Because, so the word goes, orders are down the line for a general tightening up in time-saving during the shooting day, and the former leisurely attitude of "what we don't finish today we'll do tonight" will be definitely put in the discard forever.

Indes Accept Contract
The new contract has met with unanimous approval of the producers. (Continued on Page 5)

YOU'LL SEE IT IN FACTS

EXPECT FIGHT OVER CONTRACT

They Come Out Or Get Brand Of "High Hat"

A smart boy around town has got a new gag for pulling the movie execs out of their sanctums. Recently he called on a man who had just taken a jump from being one of the lowly service to a post of dignity and power.

"What do you want to see him about?" asked the inevitable secretary.

"Just tell him I want to see whether he's got high hat or not," the visitor replied.

In defense of his reputation the new-made exec had to come forth with a hearty greeting, declare that he was sorry he was "in conference" and make a definite appointment for the next day.

DUDLEY AYRES TO PRODUCE "MARRIED"

"Among the Married," Everet's success of Edward Everett Horton at the Majestic Theatre, Los Angeles, last December, is going into production again, very shortly under the aegis of Dudley Ayres, one of the Horton company.

Ayres secured performance rights of the play from the author, Vincent Lawrence, at the price of an old friendship dating back to the time when Lawrence was a golf player on the Boston Transcript. Ayres has produced three of this writer's plays. Lawrence is now a writer on the Paramount lot.

The cast as at present lined up includes Gladys George, Francis X. Bushman, Agnes Ayres, and a new play and Dudley Ayres. Charles King is director.

Plans to break the production in at the Strand Theatre, Long Beach, during the last week of March, then take it to San Francisco, where it is planned to show it at the Curran. Following that it is planned to bring the play back to Los Angeles, but no decision has been reached as to what theatre is to house it.

TWO AT TIFFANY

Production is up to schedule on the Tiffany lot. Scott Penbrooke is finishing completion of the talkie version of "Elliot," Lester Kroll's "The Medicine Man," the cast of which includes Jack Benny, Betty Bronson, a Nevada Nevada, George Stone, Tom Dugan, Billy Butts, Will Walling and Doroties Walcott. "The Medicine Man" has "Song of the Rurales" well in hand, a Jack Natterford story. It is in Armida, Don Terry, Marjorie Kane, Wes Bester, Victor Potel, Harry von Meter and Frank Glendon.

LENT FIGURES UP DESPITE START OF LEVY; 'MOON' BEST

The influence of the Lenten season did not work much injury to legit returns in Los Angeles during the past week. "New Moon" at the Majestic Theatre drew \$16,500, compared with the previous week's figure of \$18,000, and is going into its ninth week with prospects for more records to be smashed.

The Duffy houses averaged up well. At the El Capitan, Violet Henning in "Let Us Be Gay" averaged \$9,000, an excellent showing for the season. The Playhouse, with Frank Craven in the second season of "Back Water," took \$4,900, half a grand below the first week's takings. This bill closes Friday night, May Robson following in with "Helena Boys." Closing week of Kolb and Dill in "Give and Take" at Duffy's President brought in \$4,800. "Your Uncle Dudley" opened there Sunday to a big business.

The new time slot, closing week of "The Nut Farm" attracted \$4,700, an increase of three grand over the preceding.

Civic Republic, at the El, registered a healthy gain at the Hollywood Music Box in "Bill of Divorcement," taking \$4,200, being \$700 better than the second week. This bill closed Sunday night, but is to open at the same troupe in "Romantic Young Lady." The Actors, Figueroa, Biltmore and Egan are dark, with the comedies "Repentance" at the Egan. Waring's Pennsylvanians are making ready to open at the Mason in "Happy Days."

'PHILADELPHIA' SET FOR MARCH OPENING

"Philadelphia," which Andy Wright plans to open at the Vine Street Theatre about March 30, is now in rehearsal at the Troupers Club in Hollywood. It is a comedy in four acts, written by Gordon, Franklin Farnum, Barbara Bedford and Rockcliffe Peck. The cast in the parts filled by Ora Carey, Kim Guillard, Bob Milliken and James Goffroy. The play is a comedy in four acts, written by Gordon, Franklin Farnum, Barbara Bedford and Rockcliffe Peck. The cast in the parts filled by Ora Carey, Kim Guillard, Bob Milliken and James Goffroy.

NEW F.M. BOOKING Fanchon and Marco time started at The Capitol Theatre, Chicago, March 1. "Carnival Ruse" was the initial attraction. Change is weekly.

Raymond Paige

Musical Director and Program Manager for the Don Lee Broadcasting System at Los Angeles, his music is heard from coast to coast when he directs the orchestra for "Voices From Finland," a weekly nationwide broadcast originated here in the world's film center. He is one of the many outstanding names recruited by radio from theatrical ranks, going direct to KJL from the Paramount Theatre, Los Angeles. For all around broadcasting excellence, the organization he has gathered together has no superior in America.

15 PARTS TO BE CAST FOR 'CODE'

Opening date of "The Criminal Code," now being cast for a Belasco and Curran showing through the department of the Jockey and O'Brien offices in Warner's Hollywood Building, has not yet been set due to uncertainty as to the time of arrival of seven members of the New York company who will be in the local production.

The original cast members are now with the show in "Philadelphia." They are Arthur Byron, who has the leading role, Walter Coligan, Katherine Keys, Russell Hardie, Thomas Findley, William Franklin and Leo Curley.

Fifteen parts are to be cast locally.

PARAMOUNT ACTIVE

Production activity at Paramount has been active, with eight picture shooting. They are "Ladies Love Brutes," director Rowland V. Lee; "Anybody's War," director Richard Wallace; "True to the Navy," director Frank Tuttle; "Return of Dr. Fu Manchu," director Rowland V. Lee; "The Texan," director John Cromwell; "The Devil's Holiday," director Edmund Goulding; "High Society," director Edward Sutherland; and "The Border Legion," directors Otto Brower-Edwin Knopf.

Sanders Puts Scotch Yarns Over for Wow

The man who says there is nothing new under the sun has been heard to say that the Scotch stories of Scotchmen, by Scotchmen and in spite of Scotchmen. Sanders, whose picture appears on the front page of this issue of Inside Facts, is one vaudeville artist who tells original Scotch stories and gets a laugh with them. This week he is at the Orpheum Theatre in Oakland during the week of the RKO Theatre in Los Angeles.

"Sanders' turn is packed full of the witticisms that have made this canny Scot one of vaudeville's best known next-to-closing acts. And the characters he creates are authentic."

Not that the act is limited to monology, for it isn't, because Sanders displays a pleasing voice that presages for him many interesting things when the Hollywood talkie scots find him out.

I. A. T. S. E. FIGHTS UNION AGREEMENT UP IN SEPTEMBER

White both sides are still holding to a general policy of inaction, forecasts are expected when the I. A. T. S. E. contract with the Los Angeles Theatre Managers' Association comes up for renewal September 1.

The drastic changes in the amusement field since the present agreement was negotiated four a three-year period in 1927, are considered almost certain to bring the union men and the employers face-to-face with an entirely different summary of the situation in their minds. And this is anticipated to develop into a long and heated period of negotiations, to say the least.

Neither side has as yet formulated its demands in any coherent form, though the managers' association last week held a meeting at which the coming agreement was an informal topic of conversation. Union sources said they did not expect to hold meetings on the subject until after the summer, but the matter is known to be already in the forefront of both minds.

Talkies Responsible

The complete reversal of the L. A. situation was, like most other matters in show business, brought about by the talkies. It is to their coming the house machine operators had been more or less a systematic portion of the I. A. T. S. E. due to the fact that they were outnumbered in the ratio of some ten or fifteen to one. It is compared to stagehands and musicians. Nor was their required knowledge of such a highly technical character that replacements were hard.

But the talkies came, and suddenly the operators were the aristocrats of the house employes. A good talkie projectonist is an invaluable man, as inexperienced in the department can be trained as quickly as anything in the world. Stage hands and musicians were let go at picture houses in wholesale lots, and the supply in both these departments far exceeded the demand.

Operators in all good houses are now making excellent money. \$100 a week or better being no uncommon salary for them, and it is expected that they are beginning to ask a \$100-a-week minimum plus overtime. In the good houses two men are required in the booth at all times, making four or five operators to a house a general standard.

It is rumored that the managers are not adverse to the \$100 minimum, the overtime, and to the four and five-man roster. But the report is that the operators may demand a reduction of their present 36-hour week to a 30-hour

P. A. s Put Ban On Policy of Playing Favs

Demands from some few local newspaper writers that studio stories be held for them "exclusively," or else they will not be printed, are due for the discard from now on.

The studio press agents have agreed among themselves that they will henceforth have two releases, a morning release and an afternoon release, and that all writers shall share equally therein.

Demands of a couple of the writers got preposterous, one frequently insisting that stories must be held four days to a week, until such time as the writer chose to drop him and pick them up. If in the meantime someone else got the story from another source, the writer became furious and threatened to cut the name of the studio entirely out of the paper.

The p. a.'s declare positively that they will not "chase" their agreement, they being completely disgusted with the high-handed attitude of some writers in this and that intemperate writer.

NORMAL DANCE CLASSES

The Earle Wallace studios of stage dancing have had a summer drop in the number of students from July 7 to August 2, providing for teachers, children and professional dancers. The course is chiefly designed for those who come to Los Angeles with limited time and are "made" for training. The whole regular faculty will be available for the course.

May Demand Music

But the big fight is not expected to center around the operators. It is anticipated on the matter of stagehands and musicians. While the operators are making a query with "It's too early to say anything yet; it hasn't even been discussed," other sources said they expected to see a sort of blanket I. A. T. S. E. demand advanced, which would carry in a certain number of stagehands and musicians per operator. Undoubtedly, these sources declared, a demand for more money made for operators in all class houses without other music, with an orchestral alternative. But, as before stated, this was in no way confirmed officially.

The legit houses are expected to bid in the war, and attempts to take up the slack in stagehand employment in these spots. If the operators are required to be in the booth at all times, making four or five operators to a house a general standard.

The new contract probably will be for a two-year period. That is the usual custom, but the one was put over for three years by the operators in return for concessions made by them.

A Friend In Need

Having learned by experience that it takes a special brand of business ability and technical knowledge to keep from getting badly gipped in this world of sin and self-interest, the acting profession, which is under constant necessity to negotiate contracts, is eternally suspicious of the man who will not. It is a strong indication of this professional caution is indicated by the number of players who have been trooping up to the Equity offices to find out what this new picture contract is all about. They have learned that it is a new contract which they have learned through old and oftentimes bitter years to trust.

The Local Equity members are very lucky in having for their agent and friend, Charles Miller. He is a man who knows the game from all angles, having been actor, stage director, picture director, company business manager and virtually all other executive and artistic titles which the theatre has. There is no one west of Denver, perhaps, who has a more thorough grasp of acting contracts, of the million and one angles involved in them, and of the better policy of strict enforcement of the letter after a contract is broken. This ability has its reflection in the stream of picture money, who, despite the fact that Equity is connected with the theatre only, and not directly with pictures, still look to Equity and to Miller to guide them along the labyrinths which complicate the drawing and negotiation of studio agreements.

With such a man as Miller at the helm, Equity maintains its strong position in Hollywood, and the association plays its important part in pictures by standing as an organized and unified body to see that the new contract is applied fairly, and, so the thought is, ready to make another step toward Hollywood if abuses of it arise to any extent.

Smut Not Realism

Paramount certainly started something when they let their Mr. Charles Ruggles say to Kay Francis in "Gentlemen of the Press," "Come up to my apartment some time, dearie, and fight for your honor."

The line was a little classic, and the howl it drew from audiences was not inspired by its broadness. Far from it. There was a deep psychological element involved, no more intricate in the final analysis, however, than is the laugh that goes up when a dignified human being falls into a mud puddle. Each is inspired by the ridiculous figure people make when they are suddenly pulled from their high estate of uprightness to a sprawl.

The part Miss Francis was playing was that of a girl who was pretending to many things, including virtue. The audience realized she was not the immaculate one she pretended to be, but here, Walter Huston did it, and then Ruggles came into the picture. Miss Francis tried her high-handed pomposity of virtue with him. She appeared to be the winner in the matter when suddenly Ruggles upset all her dignity by the one line.

There is artistry in such a cliché as that, and the audience reaction of unbounded pleasure should not by any means have been construed as indicating that smut was what the public wants. But some studios did so construe it. For these there is something to be considered. That fight for your honor line.

The distinction between smut and realism is in the difference. What was said was said outright, as much so as in an O'Neill play or a Dreiser novel. The full proclamation of events, the next should be the era of realism on the screen, and it should be a golden era. It is to be hoped that a few ill-advised producers will not spoil it prematurely by trying to give the public up with smut which they are producers, choose to exploit under the name of "realism." There is all the difference in the world between the two.

WORLD'S CHAMPION REPEATER

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BACK AT
LOEW'S STATE, LOS ANGELES
And Packing 'Em In

All Los Angeles Flocks To See
The Ace of M.C's and His Load of
BANJOYS

*"Eddie Is One Champion Who Can Always
Come Back and Pack 'Em"*

BY A. H. FREDERICK

FRAY JUNIPERO SERRA
2¹⁵ — WED. AND SAT. EVE 8¹⁵

EXHIBS LUKEWARM ABOUT COLOR

KING AND GRANDJEAN ARE BIG EVENTS OF PICTURE BUSINESS

Paramount's "The Vagabond King" at the Paramount Theatre and Fox's first Grandeur, "Happy Days," at the Carthy Circle, were the highlights of the past week at the picture house boxoffices.

Paramount's all-color spectacle, featuring the New York singer, Dennis King, sent the Paramount figures skyrocketing up to \$42,000 on its first week, this being some \$15,000 over average for the house. Milton Charles at the organ, and screen shorts were the support.

"Happy Days" came through at the Carthy Circle to the tune of \$24,593, virtually a double up on the average.

Western Sells

Fox's Lane, Grey western, "The Lone Star Ranger," brought a throwback to silent day cowboy enthusiasm, totaling to an intake of \$35,308, about \$800 over average. A Fanchon and Marco stage show, featuring the New York beauty contest winners, and a much-ballyhooed Laurel and Hardy three-reeler were the support.

Radio Pictures' "Sergeant Grisham" wasn't so hot at the Orpheum, doing a mediocre \$12,500. Bob Hamilton at the organ and screen features were in support.

Lawrence Tibbett's voice still drew 'em to "The Rogue Song" at the Chinese, grossing being \$22,187. A stage show and screen support at this house.

W. B. Houses Up

Gretna Carlo held the Criterion up to better than average in the last week of her run, nosing under the tape with \$10,816 for her M-G-M picture, "Anna Christie." Fox's "Men Without Women" followed.

Warner Brothers' houses ran nicely but not sensationally, the second week of Winnie Lightner in "She Couldn't Say No," bringing \$19,000 to the downtown spot, and the second week of George Arliss in "The Green Goddess" doing \$17,000 for the Hollywood Theatre. First figure is about \$4000 up from average, and the latter is about \$2000.

Some Slumps

"Condemned" went under the house average in its second week at the United Artists Theatre, garnering only \$13,500.

Columbia's "Murder on the Beach" was also weak at the RKO, pulling a light \$13,700.

The Boulevard continued the slump it has hit in the last couple of weeks, being way down to \$6930 with "The Woman Racket" and a stage show. This house seems to have hit a sudden fit of the doldrums after spurring up for several months previously.

PAR SEEKING PLAYERS FOR SPANISH STOCK

Paramount is making camera tests of potential members of a Spanish stock group.

The second of the Spanish language pictures will be "The Ben-Son Murder Case," set for shooting in a few days. Cast will include Antonio Moreno, Barry Norton, Ramon Peredo, Vicente Padula, Carlos Villar, Andre de Segovia, Marie Alba and Marie Miceli. Cyril Gardner and A. W. Pezet are co-directors.

EDDIE KAY

Extemporaneous
Master of Ceremonies

Coffee Dan's
Los Angeles

14th WEEK

Visitors Last Week: Desmond Roberts and Party from "Journey's End" Co. and some of the boys from "Rope's End" Co.

I Thank You—Eddie Kay



Eva Mandell

Eva Mandell is featured in Fanchon and Marco's "Changes Idea," which opened at Loew's State, Los Angeles, this week. She comes from New York, toured the RKO circuit and has been featured over every major radio station in New York and Chicago. Eva works after the manner of Sophie Tucker and Winnie Lightner and would be a buy for talking pictures. Her accompanist at the piano is Dave De Winter.

BIGGEST YEAR IN PICTURES COMING

(Continued from Page 1)

ducers, it is declared, the independents such as Universal, Tiffany, Columbia and lesser ones seeing its benefits as well as the Hays group.

Another angle which many see as boosting the boom is the fact that William Fox apparently is going to get out of the financial tangle which for a while threatened his presidency of the Fox studios and theatres. His Bancamerica plan for refinancing won an overwhelming vote from the stockholders of both corporations, apparently keeping Fox in the field as the major independent of the industry's history. One opinion around the exec offices of the studios has been that if Fox were forced out the American Telegraph and Telephone Company would establish a monopoly of the American film business, and competitive production would become a thing of the past. This, it was pointed out, would mean the industry would settle into a definite business routine which would eliminate that spirit of gamble and gold-seeked which has been the life-blood of showdom from time immemorial.

All in all the spirit around the executive offices was decidedly optimistic this week, with a general expression being that the industry was currently highgeared itself for the most stupendous year of production ever seen.

CHANGE IN STAFF

Eddie Meredith and Grace Meredith are no longer connected with Inside Facts in any capacity.

Singers' War Has Echo in Ads in Papers

The war of the premier screen singer was on this week, with Lawrence Tibbett the M-G-M entry, and Dennis King the Paramount fav.

Paramount led off with "Paramount Proudly Presents" in their newspaper ads for King's "The Vagabond King." Although, at this ad, M-G-M spotted an ad twice as big, and with type that couldn't be missed: "And they still prefer Lawrence Tibbett in 'The Rogue Song' at Grauman's Chinese."

LEGIT PRODUCING AT GOOD STRIDE

(Continued from Page 1)
the Curran, San Francisco. Seven of the New York cast and 15 local castings will be the roster.

"Among the Married" was Dudley Ayres is planning to produce, to break in at Long Beach, then play the Curran, San Francisco, and follow with a run in Los Angeles.

"The Nut Farm," which Emerson Treacy, who had the comedy lead in the production of it, which recently closed at the Vine Street Theatre, Hollywood, plans to put on the road.

Others in Consideration
"Slapdash," now in rehearsal at the Egan for opening at that house about March 24.

In addition to these, several others are in a tentative phase of consideration, with finances not set as yet.

Stories concerning the various offerings listed above will be found elsewhere in this issue.

TREACY MAY PUT 'FARM' ON ROAD

Emerson Treacy may organize a road show company to exploit "The Nut Farm" along the Pacific Coast.

"The Nut Farm," a farce of Hollywood life, was produced at the Vine Street Theatre, Hollywood, last month, written and directed by John C. Brownell. The run was successful.

Treacy had the leading role.

DANCING UNITS

Specialization in unit dance groups designed for picture studio work is a new department of the Smart-Trac Creations, where training includes jazz, oriental and classic. This is in addition to presentation, vaude, club and special dates.

EARLE WALLACE

Always Busy Developing Dancing Stars but Never Too Busy to Create and Produce
Original DANCE ROUTINES and REVUES That Sell
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STAGE TAP DANCING (In All Its Branches)
BALLET—Technique by SIGNOR G. V. ROSI

SPECIAL ANNOUNCEMENT

Mr. Lon Murray is no longer associated with this school
BUD MURRAY, Principal

FAIL TO BELIEVE RESULTS JUSTIFY ADDED EXPENSES

Despite the enthusiasm of Hollywood for color in films, a slice of opinion among exhibitors and exchange men reveals a lukewarm appreciation of any advantages that color may have.

Their objections were stated as follows:
Color film has emulsion on both sides and consequently demands extremely careful handling. Damaged color film can only be replaced at a cost five times as much as the black and white.

Box-office value of color seems negligible and heightens the possibility of poor projection and a spoiled performance. Only the best projection equipment can place the color on the screen satisfactorily. The images to be pierced by the light rays are denser, as well as being on both sides of the film instead of just one, as in the black and white.

Projection problems already complicated by the sound and talk, are doubled when color is used, and when in many cases the element and inconstant sound gets by because the pictures are clear and can be fairly well followed, when projection through color is poor the result is a failure.

According to exhibitors, so far as they have been able to figure up to now the use of color has not attracted more money to the boxoffice. Even good color will not sell a picture if the entertainment is not to full value, and if entertainment value is up to snuff the picture will draw with or without color.

The greatly increased cost of production occasioned by the use of color does not enter into the exhibitor's problem because the pictures using it are specials, which play on a percentage basis and do not affect rental costs. To use or not to use color, therefore, is purely a production angle, and so far public reaction has not seemed to support the enthusiasm of many producers for the luxury of color.

Hardly ever a comedy picture, whether feature or 'short,' that doesn't select anywhere from one to a dozen jokes and gags out of MADISON'S BUDGET. The author of MADISON'S BUDGET is now located in Hollywood, and although Thanksgiving Day is a long way off, is ready to talk 'turkey' to some big motion picture concern that desires a writer who really knows his laughs. So DIAL for DIALOGUE and other comedy requirements to JAMES MADISON. Regon 9407, the address, being 465 South Detroit St., Los Angeles

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The death of Edward F. Albee in a hotel room at Palm Beach, Fla., has cast shadows of grief on every vaudeville stage.

Albee, father of vaudeville, was a character beloved by every big time act. His interest was ever for the human side of the theatre, affairs behind the curtain being just as important to him as the returns at the boxoffice. The N. Y. A. was his pet hobby, and as long as this beneficent institution functions, it will reflect honor to his memory.

Albee's fifty years of active showmanship is a magnificent record of inspiration, leadership, vision and honest dealing. From his boyhood days with Barnum to the day in 1883, when he joined in historic partnership with Benjamin F. Keith, and then onward to his little star-buckling road show in Boston through the battles, privations and victories of going into, first, a New England chain and ultimately a nationwide dominance in the vaudeville field, his career has been one to compel the admiration of friend and foe alike.

Perhaps the passing of Albee in this era of change and confusion in the show world has its significance. The old day and the old prophet fade out of the picture, and the new day shall bring its new prophet. But whoever the new prophet that shall arise may be, he will find the principles that guided the old-time a sure foundation for his feet, and a source of dependable inspiration.

MURRAY WANTS GIRLS; PLAY 'SUSANNA' IN CHI

When "Oh, Susanna!" the Franklyn Murray musical production premiered at the Mayan recently, opened at the Illinois Theatre, Chicago, April 20, as at present planned, Bud Murray, who staged the original dances and ensembles, will restage for the new production. First night, Monday, 9 a. m. at the Bud Murray studios. Dancing girls who can do Spanish and tap dancing may apply. Murray is planning several new dancing interpolations.

CLOGGTON IN L. A.

E. W. Cloghton of the Salt Lake City Playhouse, is in Los Angeles on a vacation trip.

ALL-COLOR CARTOON

Universal is to introduce a new idea in the Paramount picture starring picture "King of Jazz," in the nature of an all-color animated cartoon. The sequence, opening the picture and entitled "A Fable in Jazz," shows how Whiteman came to be crowned King of Jazz, with lots of imaginative cartoons. Wynne Holcomb, New York cartoonist, is the artist.

ANIMATED IN COLOR

U. B. Iwerks, the cartoonist of "Mickey Mouse," has evolved a new pen-and-ink character he calls "Flip the Frog." The current distributors of Disney Cartoons, Wynne Holcomb Productions, are handling releasing arrangements. They will be produced in color—black, white and, and as released one a month.

STONE WITH GARBO

Lewis Stone has been cast for a role in Greta Garbo's "Romance" (M-G-M).

Night Club Entertainers

Desirous of Breaking Their Jump East

COMMUNICATE WITH

C. WHITNEY PARRY

At The TAVERN

341 So. Main St.

Salt Lake City, Utah

SPANISH LEADS

Raquel Torres, Mexican, will be Buster Keaton's leading woman in the Spanish version of "Free and Easy." The romantic movie will be played by Don Alvarado.

NO SHAKEUP, BUT UNIVERSAL CHANGES WITH NEW PROGRAM

Rumors of a big shakeup in Universal's executive personnel were this week accorded a blanket denial at the studio.

A part of the report was assigned to a general letout of studio employees around the lot, the total so affected being around 500, including all mechanics and cameramen except those now engaged on one or another of the five pictures in production.

The layoff was said to be because of a shutdown which is coming as soon as all of the current five are finished up. Three are due for final shots this week. Carl Laemmle, Jr., is to leave for New York in a couple of weeks to continue conferences with General Manager Metzger and other eastern officials who were here recently. The conferences are for the purpose of laying out Universal's next season's program, and it is expected Junior will be away from Hollywood for a couple of months or more. No new pictures will be started until his return.

The rumors further followed up the recent severance of contracts between Laura La Plante and U., with a bunch of names of other players who are due to go. No absolute denial that there were others on the check-off list was made, but it was intimated that the departure of those mentioned probably would be decided by the program which the eastern conference might put. Put in this category were Joseph Schildkraut and Myrna Kennedy.

Paul Fejos is understood to be definitely slated for out, and Harry Pollard is already off contract. However, the latter will do "The First," one of the two pictures so far lined up for production when activity is resumed.

While not anyone official, there is a general belief that the new program will see Universal reverting in a great extent to the policy under which the lesser dependents operated in the silent days; that is, of casting each picture individually from among free-lance talent, with, of course, exceptions in the cases of outstanding boxoffice stars.

IN U. CAST

Carmelita "Gracely" has been added to the cast of "What Men Want" at Universal.

ANOTHER WAR FILM

Another war play has been added to the list of war films, of which the outstanding release to date is "The Case of Sergeant Grischka" (Radio) and those mentioned are "All Quiet on the Western Front" (Universal) and "Journey's End" (Quincy). Radio Pictures has purchased "Inside the Lines," by Earl Derr Biggers, an espionage yarn laid in Gibraltar.

ADDED TO "BELLARS"

Casting of Warner Brothers' "Sweet and Sinful" which Alfred E. Green is to direct, is progressing rapidly. Recent additions to the cast include Tom Mix, Christiane Yves, Tina Marshall, Albert Hart and George Northover. The picture is produced by P. M. Sisk, with P. M. Sisk, Walter Pigeon, Claudia Dell and June Collyer.

SHOOTING "GOOSE"

Leo Tover, cameraman who recently completed "Framed" for Radio Pictures, has been assigned to shoot Radio's "Cooking Her Goose."

VAUDE ROMANCE

Jesse Block and Eve Sully, playing the RKO. Los Angeles, last week took out a license to wed before returning east.

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

ATES, Roscoe
BIDMAD Bros.
DOWNING, Harry
GILLETTE, Bobby
SHARLAND, Fred C.
TAYLOR, Slade (Mike)
TIFFANY, Owen
VALENTINE, John

TEL-A-PHONEY by JAMES MADISON



Hello, Carl Laemmle, Jr.

Hello, James Madison.

You told me a Scotchman offered you a fifty-cent cigar on Wilshire Boulevard. Just where did this happen?

In the "Miracle Mile."

How ever saw?

Hello, Taylor Holmes.

Hello, James Madison.

What's an Exit Cocktail?

You drink one and pass out.

Hello, Marco Hellman.

Hello, James Madison.

I know two speakeasy proprietors who bank their money together.

Ah, a "joint" account.

Hello, Charlie Chaplin.

Hello, James Madison.

What is the funniest sign you ever saw?

One in a Scotch restaurant which read, "No service less than a penny."

Hello, Max Asher.

Hello, James Madison.

What was the cause of Flo Ziegfeld's breakdown?

Nervous prosperity.

Hello, Joe Marks.

Hello, James Madison.

I understand you were at a wild party the other night.

Yes; the host served no liquor; that made everybody wild.

Hello, Monte Carter.

Hello, James Madison.

Why are the manufacturers of Lucky Strikes boycotting some of the jewelry stores?

Because the latter have signs in the window reading, "We buy Old Gold."

Hello, Hugh Herbert.

Hello, James Madison.

Give me a good slogan for the weather man.

"Say it with showers."

Hello, Eddie Clark.

Hello, James Madison.

The women in Hawaii wear skirts made of grass.

Let me know when there's a crop failure.

Hello, Mervyn Le Roy.

Hello, James Madison.

If you ever shot a yacht scene for Alice White, what is the first prop you'd ask for?

A SEXtant.

MAE MURRAY'S SUIT TO BE PRECEDENT

Mae Murray's suit against Tiffany for \$175,000, filed this week, has aroused a lot of conversation in Hollywood, the film colony looking to it to be a precedent, one way or the other.

Miss Murray's charge is that Tiffany tremendously injured her career by making an artistic failure of her recent talkie for them, "Peacock Alley." She says she was not given either of the script, or the cast, or any other of the features that go into the making of a good production. She claims the understanding was that "Peacock Alley" was to be up to the standard of her former productions, and that this the studio did not do. She also says that there was an option which Tiffany exercised upon completion of "Peacock Alley," but that, refusing to allow her a story called "The World of Men" which they deemed exactly suited to her, but that she refused to commit it. Which Miss Murray answers by saying she never heard of such a story, and that she certainly never made any objection to any step which would make her a great dramatic talking screen actress.

At any rate, and no matter which is disclosed at the trial, Hollywood is watching the case as highly precedent.

NEW TAP CLASS

Herbert Esley, associate of Mack Bissett, has opened a new tap dancing class for girls between the ages of seventeen and twenty. (Lucky Reves are being produced by Bissett, the first opening at the Manchester Theatre last week.

COMMITTEE TO SERVE ACTORS IS APPOINTED

An Actors' Adjustment Committee was appointed by the A. M. P. A. last week, its function to be the elimination of litigation between picture producers and the players under the new five-year Basic Agreement recently consummated.

Personnel of the committee is: Sam Hardy, Monte Blue, De Witt Jennings, Jean Hersholt and Mitchell Lewis, all members of the Actors' Branch of the Academy. They will serve as an arbitration board in dissensions arising among parties to the new contract.

IRA LAMONT BACK AS MANAGER AT PRESIDENT

Ira Lamont is back at his old post as house manager of Henry Duff's President Theatre in Los Angeles, and is getting the glad mitt from his host of regular customers.

Lamont relieved Emil Bondeson at Duff's Oakland theatre, where Bondy was temporarily piloting affairs at the President in Seattle. Bondy is now back in Oakland.

TRASK WINS SUIT

A jury decision in favor of Walter Trask, Los Angeles bookmaker, was the result of a suit brought against him by Elizabeth Permain, who fell while playing Bard's Hillstreet Theatre and broke her leg in injury. Amount sued for was \$5000.

B.B.B. Says:

Phone busy all week. Regularly between 8 and 9, one wise where to find new arrivals from the East. Reading the Home-Brewers slogan "Meet Me in the Collar!"

P. R. "THE CELLAR" is at Comco Street and Hollywood Boulevard between 8 and 9, one wise where to find new arrivals from the East. Reading the Home-Brewers slogan "Meet Me in the Collar!"

Thank You.

Harold J. BockManager
PHONE DOUGLAS 2213**SHOW-RAIDING BOOSTS URGE
FOR POLITICAL ORGANIZATION**

SAN FRANCISCO, March 13.—A move is reported under way in San Francisco to gain for this city a representation in the theatrical industry's political and protective organization currently being formed in Los Angeles.

Since details of the organization were published in recent issues of Inside Facts the San Francisco

office has received innumerable inquiries asking for further information. The calls come from all branches of the profession: legit, vaude, radio and music and even from outside of the industry.

Centering of the group in Los Angeles will not make it the strong combine it can be if organizers only will attempt to take in the entire state, according to local backers of the move.

Unrestricted and repeated censorship of legit shows by Capt. Arthur D. Layne of the police department has caused considerable ill feeling against the Captain. Despite approval by jury the Captain has continued to raid Sid Gold's production, "The Peephole," at the Green Street Theatre and only recently he followed the same tactics with "Bad Babies" at the Capitol until this week was forced to leave town.

Typical of the views taken on the matter is a recent letter written to Inside Facts by Albert A. Greenbaum, secretary to the local Musicians' Union, in which Greenbaum says:

"I think the idea of an actors' political organization on the Pacific Coast is first class, but there should be a combination of the best interests of the theatre. The only way that the same element is ever going to get any place is to become militant, aggressive and particularly articulate. We all let the fanatic and Puritan do the shouting while we remain silent. The result is that the political officeholders, who live with their cars to the ground, become of the opinion that a vociferous and noisy minority represents the views of everybody."

**'PEEPHOLE' CASE
STILL UP IN AIR**

SAN FRANCISCO, March 13.—Status of "The Peephole," Sid Gold's production at the Green Street Theatre, still is undecided. At a second jury trial this week jurors were unable to agree, the only happening of the week coming when Goldtree, his director, Hugh Metcalfe, and his leading man, Joseph Kemper, were indicted by the grand jury on charges of conspiracy to commit an offense against public morals. Heavy bail was set for the trio, but this was later reduced. Meanwhile the theatre has been closing awaiting a clean bill of health by the court. Another trial is set for next week.

"MOON" COMPETITION

SAN FRANCISCO, March 13.—"June Moon," comedy by Ring Lardner and George Kaufman, is due to open March 31 at the Geary, while "The New Moon" Schwab and Mandel's operetta at the Majestic in Los Angeles, will open next door at the Curran about that time.

REPRESENTING ADVANCE

SAN FRANCISCO, March 13.—Mik Frankel has arrived here to represent Advance Trailer Co. William Queen, from the firm's Los Angeles office, was here for a few days assisting Frankel in getting set.

SAN FRANCISCO, March 13.—

A casual survey of the theatrical era and its constituency preceding the entry of the talkers in 1928 reveals many interesting changes, chief among them being the present occupations of former show people forced out by the changing situations and who now are engaged in various pursuits in this city.

The comedian in a former net to closing two-act has donned a street car conductor's uniform and collects nickels from the patrons of the municipal railway. An ex-theatre manager now works in a cleaning and pressing emporium. A former hoofer is industriously engaged in peddling fairly good vacuum cleaners at \$2 a fifth. The selling of vacuum cleaners occupies the time of a former stock juvenile. A "Roadhouse Night" which didn't mean too much, taking in only \$10,000 but holding over. Public Granada with Gary Cooper in Paramount's "Only the Brave" got under the tape with an \$18,500 intake helped by Don George's orchestra and Harold Ramsay at the organ. Inspiration's "Hell Harbor" with Lupe Velez is there now.

Second and final week of "The Case of Sergeant Grisha" bowed out weakly from the RKO Orpheum showing a figure of only \$12,000. "Second Wife" now holds the screen, with Buss McClelland and Johnny McCarty in an organ novelty and Tommy Boyd's orchestra completing the show. Casino came near previous record.

SAN FRANCISCO, March 13.—

AMUSEMENT'S premiere of "The Vagabond King" was easily the outstanding event on this week's picture show calendar, the Public Granada looking set for a neat run of this Dennis King vehicle. Figure for the initial seven days was \$13,400, a mighty pleasing bunch of digits for this house.

William Haines was good to the Fox, that big house grossing around \$49,000 on "The Girl Said No," aided by Fanchon and Ma's "Loves Idea" and Walt Roesner, m. c. Warner Baxter in "Such Men Are Dangerous" current.

"Blaze of Glory" with Sodo-Art production and Eddie Dowling was distinctly disappointing to Loew's Warfield, that house grossing only \$14,000. "Happy Days" opened big this week. It's on regular with screen. C. Sharpe-Minor helps at the organ with Earl Paul Lyons' concert orchestra. Pat Public's California there was "Roadhouse Nights" which didn't mean too much, taking in only \$10,000 but holding over. Public Granada with Gary Cooper in Paramount's "Only the Brave" got under the tape with an \$18,500 intake helped by Don George's orchestra and Harold Ramsay at the organ. Inspiration's "Hell Harbor" with Lupe Velez is there now.

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SELLS MARINA

SAN FRANCISCO, March 13.—Louis R. Lurie has sold his Marina Theatre, located in the city's class residential section, for approximately \$200,000.

IS UPTOWN MANAGER

SAN FRANCISCO, March 13.—J. C. Richards has been appointed manager of the recently opened Uptown located in the Fillmore district.

O'ROURKE DIES

SAN FRANCISCO, March 13.—William O'Rourke, well known dancing teacher, who has been coaching here for the past 15 years, died at his home this week.

SMITH ON VACATION

SAN FRANCISCO, March 13.—Don Smith, tenor at Ackerman and Harris' Casino, is on a short vacation.

KRESS BLDG.935 Market St.,
Office Suite 504**'VAGABOND KING' IS BIG
WITH \$34,000 AT GRANADA**

orders with "Ship From Shanghai" and a similar show. Almost \$10,000 for this house which is good. "Cohens and Kellys in Scotland" looks okay now.

Embassy with Johnny Barrymore in "General Crack" but at \$14,500 and holding on. Davies with Dolores Costello in "Second Choice" all right at \$8000 and "Tiger Rose" now in.

**ANN DEMPSTER MAY
DO SHOWS IN S. F.**

SAN FRANCISCO, March 13.—Ann Dempster arrived in town this week to confer with local capitalists on opening a musical stock company at a San Francisco showhouse, possibly the Rivoli (the old Columbia) or the Capitol.

Miss Dempster's tentative plans call for presentation of such musical shows as "Sally," "Irene" and others, gradually working up to the new productions. She would not star in these, as she had in the past.

In addition to her musical stock show, Miss Dempster, who recently closed after three months in San Barbara, also is considering a proposition for her to appear in stock in the San Joaquin Valley.

ON GREENWOOD TOUR

SAN FRANCISCO, March 13.—Henry Duffy has started Charlotte Greenwood on a tour with "She Couldn't Say No," with Nels Kevell going ahead of the troupe as advance agent, and Frank B. Hill acting as company manager. After dates in Fresno, Visalia, Stockton and Sacramento, the company jumps to Denver for a week and then plays Kanter City, St. Louis and Milwaukee, reaching Chicago on April 20 where an engagement starts at the Erlanger Theatre.

BUY MAJESTIC

SAN FRANCISCO, March 13.—Phil Freese and Ellis Levy have purchased the 550 seat Majestic Theatre and are installing Western Electric equipment in preparation for a March 24 opening.

"A LITTLE SMILE"

Words and Music by
GEORGE L. BRAUN
(A Fox Trot Roustabout)
CONCORD PUBLISHING CO.
1175 Market St. San Francisco

DON SMITH

SAN FRANCISCO'S
FAVORITE TENOR
6th MONTH

CASINO THEATRE**HOTEL GOVERNOR**

TURK AT JONES

SAN FRANCISCO

THE HOME OF ALL THEATRICAL PEOPLE

SPECIAL RATES TO PROFESSIONALS

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SAN FRANCISCO

Daily Entertainment by Jimmy Curry and Chuck Thode

SCENERY BY IN STUDIOS

HOLLYWOOD, CALIFORNIA

REVIEWS COMMENT

LIKE JAMES GOOD PLAN SAYS HURD

The use of microphone names by artists of the air, to an even greater extent than used by stage performers, is recommended by Robert Hurd in a memorandum just issued to artists under his direction.

Hurd is program director for the two Anthony stations, KFI and KFWB.

KFWB should make an effort to identify our names with a special type of program, his memorandum states, "and those who do widely contrasting kinds of programs should adopt definite names for each class of work."

"This does not mean that we countenance improper hiding of personality or misleading information."

"For instance, Robert Hurd as a singer of classic repertoire has been an affinity with sympathy with Paul Roberts, singer of popular sentimental ballads, but they are the same individual. Ivan Ivanoff plays the lighter and more amiable works of old masters, while Homer Simmonds plays the most advanced and radical profundities of the moderns; yet they are the same man."

"I consider this an advisable and certainly permissible use of pseudonyms."

KELW REPORTS ARE OF VARYING NATURE

Contradictory stories concerning station KELW were not reconcilable at time of going to press.

An effort was made to interview West Coast Theatres in broadcast from downtown Los Angeles six hours a day. As far as could be learned the proposition was not sold.

Inquiry from KELW by Inside Facts met with positive assurance that no such change was contemplated, and that all broadcasting would continue to be done from the Burbank plant. This station some time and wave length with KTM, the Pickwick station in Los Angeles and Santa Monica.

BACK ON NIGHT SHIFT

SEATTLE, March 13.—Night owl radio fans of this town greeted this week the return of Dick Buckley to KQW's "Graveyard Watch," this shift running from midnight to 3 o'clock in the a. m. features a diversified roster of records, pep and musical comedies. Buckley, former musical comedy artist and vaudevillean, is a favorite of very many in town and has the night listeners of this village corralled.

BETTER CONTRACT

Charlie Hamp, the singing pianist who plugs coffee over KJH and KFRC alternately, is reputed to have accelerated sales of Java to such extent that the general sponsor has renewed his contract at a greatly increased figure. It is said that he himself has secured the highest paid regular radio artist on the Coast.

Over the Air From KYA
Santa Monica
Comes the Voice of
Greta Gabler

ALWAYS ANXIOUS TO PLEASE
George Nickson
TENOR SOLOIST
KYA - SANTA MONICA

TUNE IN ON
DUE
WILLIAMSON
MASTERS OF GERMANY
AND GREAT ARTIST
KYA - SANTA MONICA

Pickups & Viewpoint

By FRED YEATES

Bertie Rubin seems to make a pretty fair radio m. o. Wednesday night now sees him on KFI plotting a program sponsored by a fruit drink concern, giving him opportunity to use his Yankee Doodle laugh and some of his old material. Last week he treated us to his football yarn and a plug for his phonograph record, also some indirect boost for Tiffany pictures. Assisting him were Eddie Heller, singing pop ballads; Jackie Stockbridge in character songs, a quartet, and Glen Edmonds and his three strings. It wasn't bad at all, at all, to start with the rest.

KFWB's serial "The Pest of the Rancho" has toned down somewhat in its profanity and does not seem, as yet, to have any effect. A distinguished cast handles the lines to good advantage, and about the only improvement that could be suggested is that of turning McCarty in the lead fem role, speak a little louder. She fades right out at times. Supporting her is Don Dierker, the company comprising Wyndham Standing, Brady Claine, who directs, and Chickadee, Myra B. and Clarence Wilsey, Jack Ross and Richard Cramer.

Private car tracks are being provided by some radio stations to furnish exercising grounds for their announcers. We reach this conclusion after listening to blank spaces where announcements are due, followed shortly by something like this: "This is a puff-puff—half hour—puff-puff ladies and gentlemen—puff-puff puff—any one listening—puff-puff—any one on the air—puff of breath. There has been a regular epidemic of it lately, some even coming from San Francisco by train."

KTM's theatre hour of March 6 presented "The Prayer," of the costume era and offered as guest players, Numa Poccioni, Fritz Frazar and Edward Earle. Miss Dorland has previously been praised in these columns, and the other two join our gallery of excellent radio thespians. The unseen voices created unusually vivid characters, and whichever of the two gentlemen played the role of the cure is to be congratulated on the choice of distinguished power and quality.

Low Kelly, whose "Professor Dope" is may be an episode of the KJH Merry-makers, last week borrowed the Chic Sales gag for the comedy, and so the show was waved according to regulations, but nobody thought to ask him if it was lit. (Such grammar.) Even Roger had heard that one before, so Low did not give away with it.

A few of the listeners who dial to KJH every time Jane Parker is billed, are not so sure of her class. Blue chatter is normally a coloratura soprano. But those velvety low notes are much more agreeable and mellow like a million. And she looks as good as she sings.

Dick Creedon, whose comedy press material brightens the day for all radio editors, in describing the arrangements made for broadcasting the midwinter regatta this week-end, says: "Some of the announcements may drown, but this is not the fundamental reason for the regatta." Well, if it isn't, we can be satisfied with the fact that he got by by-products sometime across the most benefit.

Barks from the Office: Doug Rainters recovering . . . receiving callers and flowers . . . still getting up over his operation . . . Elvia Allman knocks down ornamental entrance . . . to the office . . . Dick Creedon following Lindsay MacFarrie . . . in search of inspiration . . . he found it . . . still followed . . . Tubby Garrison giving Ray Paige a great big hand . . . Glenah Taylor now an actor . . . talkie please note . . . hello from Gene Inge . . . Professor Lindsey now billed as an

SAYS TELEVISION IS FAR IN FUTURE

By FRED YEATES

SAN FRANCISCO, March 13.—Contradicting statements of some more optimistic, Don E. Gilman vice-president of NBC in charge of the Pacific division, today characterized television as "remote" and a "thing which will not come to us for long time, and possibly not for years."

Gilman made his statement in an exclusive interview to Inside Facts Claims of those who promise general use of television receiving sets in the "near future" are disregarded by Gilman.

"The American home cannot possibly be equipped with the television set as it is today with the radio receiving set, until a vast amount of perfecting has been completed. Gilman pointed out."

"The scanning principle of television, on which the greatest development has been made, shows that we cannot expect general use of the television set for a long time."

"The newest principle of television as it is being developed would require the use of wave bands that would absorb too much of the existing radio channels," Gilman continued. "Before television can be developed to a point practicable to adoption by the general radio public, this feature must be controlled."

Gilman pointed to the present transmission of photographs by wire. "Experiments have proved that television is possible. Reproduction always has been reached, however, and transmission usually has been under given conditions which we might say always have been perfect. Conditions said Gilman. Facilities now employed in broadcasting and employed in television must be simplified and reception must be magnified substantially before we can look forward to extension of television to general use. Obviously, this will require a long time."

POINT LOCAL POLITICAL NEWS

No political speeches of local origin are to be allowed over KFI according to a ruling by Carl Haverlin.

The only political views that may be broadcast at any time over these stations will be those of the owner, and expressed editorially, if at all.

OPERATOR ARRESTED

KFQZ, Los Angeles, closed down Tuesday following a complaint is issued by the Los Angeles Gas and Electric Company charging that the "left" operator of the station, with short-circuiting a meter to get free power to run the station. He was expected to submit to a pending investigation of the charges.

GET PICTURE BREAKS

The talking and singing pictures are continuing their inroads on radio talent. Bob and Monte, the popular singing team heard regularly on KFI, are the latest broadcasting stars to be drafted by Hollywood studios, and they are kept busy dubbing, doubling and recording for several of the producers.

MARION IN CAST

George Marion, Garbo's father in "Anna Christie," is featured in a human guard in M-G-M's prison picture, "The Big House."

organist . . . must be on the vocal organ . . . Jerry King getting plug . . . Loren Focht reaching for his hat . . . Bob and Monte making picture . . . cash in hand . . . three rousing cheers . . . Robert Hurd consulting . . . Charlie Weltman called on "Uncle Dudley" . . . Correction . . . Glenah Taylor is not going . . . picture that was started in Jane Parker moan low . . . Ho hum, it's a dog's life.

Program Reviews

CROSS SECTIONING

RADIOLAND
THUMBNAIL REVIEWS
LOS ANGELES
(Reviewed March 7)

KECA (7:30 p. m.)—Senator S. D. East, Ohio, speaking over NBC on "One Year of Hoover." We grasped this opportunity to hunt for jokes in the Literary Digest.

KGER (7:40 p. m.)—First Corinthians, three, ten . . . the deceitfulness of riches . . . Alas, we are doomed to die without knowing how deceitful they are.

KGFJ (7:50 p. m.)—Plugs for a gold mine. Ford cars, carburetor repairs, Alvin Kaglovich, violinist with piano. Amateurish.

KMIC (7:55 p. m.)—Realty Co., ad for Chesapeake oil lands. "Lucky ole" with a unidentified orchestra; sounded like about six pieces on the loose.

KNX (8 p. m.)—Comedy and music melange, with Bert Butterworth, blonde streak of radio, feeding doughnuts to the squirrels and laugh lines to the listeners. This is one night visitors to the studio can get free food; many astute in the audience.

KFWB (8:25 p. m.)—Billy Van billed as Paul Revere, plugging gasoline, and singing "Open Fire" and "Doing the Boom Boom" among others, with piano accompaniment. After the manner of Charlie Hamp, we plenty of ah-dahs, do-does and choo-choos. If you like it, it's good, and from the number of telephone calls many people like it.

Followed by Arthur Moran's 21-piece concert orchestra, playing "I'd like to be a Grays." Excellent band with obviously expert leadership, and cannot help but hold any show.

KJH (8:30 p. m.)—"Lolita, My Dove," with tenor and Ray Paige symphony orchestra, a pretty number, but they certainly seem to be playing it plenty. Auto plug Helen Bliss, harpist, in "Old Kentucky Home" and "Old Kentucky Home," hackneyed themes made interesting by clever continuity, excellent musicianship and good showmanship.

Followed by "True Story Hour" featuring a pianist for kind of entertainment.

KJFK (9:30 p. m.)—As I could care for yoo-hoo. She had a nice voice, even if she did aspire; piano accompaniment; who was it? The Bullion Bullion (KJH) singing "Love, Your Spell," tenor voice, tint, dragging tempo. Lubricating service ad plug. Voltaire. Louise Sullivan. She could not tell whether it was vocal, instrumental or static; a piano and some voice; may have been a radio reception.

KFI (9:45 p. m.)—Evelyn Snow singing "The Ballad of Queen Sheba," Margaret D. as a piano. A splendid mezzo voice, with a fine full texture and well handled. She also showed interpretive feeling. One of the best women's radio voices yet heard on the radio.

KMTR (9:25 p. m.)—Free trip to Catalina by a second hand car of the Catalina line. Several excellent selections; nice unobtrusive music.

ALTSHULER ON KFI

A Sunday night spot on KFI is to be filled by a symphony orchestra. The direction of Max Altshuler, known as conductor of the Russian Symphony Orchestra of New York, appeared in the Hollywood Bowl and resident conductor of the Glendale Symphony.

BERTIE ROBER ILL

Bertie Kober, featured organist at KTM, has been on the sick list for the past week.

THE PUSSY FOR LOCAL PEOPLE BEST

SAN FRANCISCO, March 13.—When radio columnists in the dailies play up above all else the chain program coming from other cities, or radio hours featuring picture players, they draw the wrath of local ether stars.

On the subject of chain programs, one local radio singer, speaking for a group, asserts that eastern chain programs, arriving here at 4 and 5 p. m., are too early for the greatest number of fans and, as a result, are not warranted the gratis space given them by the papers.

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SHAKUP RUE AT HOLLYWOOD

Station KMTB in Hollywood is slated to undergo many changes in artist lineup within the next two weeks.

V. G. Freitag has leased all commercial time on this station and plans many changes in program material. But whether for better or worse cannot be determined at this time at shortly after closing the deal Freitag became ill and is now confined to hospital.

The station's symphony orchestra has been a feature of this station for some time, and believed many to be a great attraction, has resigned, effective about March 15. It is not expected that the change will affect the announcements of the technical staffs, at least for the present.

This station is now featured by the Los Angeles Evening Herald as its official station, but whether this arrangement will continue is not known by either party as yet, they say.

NEW WEEKLY BROADCAST

Another weekly chain broadcast starts here April 10 for release to points far and near over the Don Lee and Columbia chains, originating at KJH. Eastman Kokak is the sponsor.

BAILEY IN L. A.

William S. Bailey, president of the Columbia Broadcasting System, is in Los Angeles in the role of a courtist only, says, with nothing on his mind more serious than golf.

TO DO NIGHT CLUB

Texas Gutman and Dave Barry are to produce a good chain program over the CBS Thursday night.

'ANGELS' IN L. A. FIRST

Caddo's "Hell's Angels" is to be world-premiered in Hollywood within the next six weeks, according to Howard Hughes, producer and director. The picture was edited after three years of preparation. It had been planned to open the film in New York, but arrangements are now being made for the opening at a Hollywood show which it is planned to roadshow it.

EXPLAIN CONTRACT

Reports on the operation of the new minimum contract for film artists was to be offered at a meeting of the actor's branch of the Academy of Motion Picture Arts and Sciences this week.

BARRYMORE'S NEXT

Lionel Barrymore's next for M-G-M is to be from the Peter B. Kyne novel, "Never the Twain Shall Meet." M-G-M made the picture in 1925 with Anita Stewart in the principal role.

MacDOWELL TO GO ON AIR MARCH 19 ON KJH

Remembered for eighteen years as co-star with Fanny Davenport, and her husband in private life, Melchor MacDowell is to be heard on March 19 over KJH in a scene from the third act of a Sard's classic masterpiece, "Fedora." Supporting MacDowell is Irene d'Arville as Fedora and Randal Le Feere as Grete. MacDowell is to read the part of Count Loris Ipinoff, the assassin of Fedora's husband. The play, which has been broadcast is the one in which she coaxes from him his confession of the deed.

This production is in the nature of a trial horse. If it proves acceptable to the listeners MacDowell is slated to appear regularly over the microphone.

KVLY HAS FIVE AIR TIME

SEATTLE, March 13.—F. M. Doernbecher, president of the Puget Sound Broadcasting Company, operating Stations KVI here and in Tacoma, this week announced the purchase of KOL from the radio group of the same name. Wasmor had but recently acquired KOL from Archie Taft, who had in turn, purchased the outfit from the late the Rhodes Department Store.

Under the new alignment, KVI, operators of the Columbia and Don Lee Chain programs, will be given full time on the air, KVI has been suffering from lack of daily broadcasting, being silent from sundown to 9 p. m., and was forced to operate on a few nights on KXA, a rival station. The new step will enable KVI to carry the chain programs on full time by the end of the week, clearing the rights of KOL.

A new holding company for the entire outfit has been formed, with Doernbecher, president; John Sparling, station manager, secretary; and J. H. Kennedy, attorney, treasurer. It is also understood that John J. Sullivan, KVI's doorman, is heavily interested in KVI. Doernbecher, who is evidently wealthy, is associated with his family in extensive furniture manufacturing holdings in this territory.

What disposition will be made of the properties of KOL, which was accumulated by the merger has not been disclosed as yet.

'MEN WITHOUT WOMEN' (Continued from Page 4)

names in the cast, so the plug is given to a director of such a true-to-life bar scenes in Shanghai.

PRODUCERS' VIEWPOINT: Producers should delegate all their directing to one man, and give of genius to see this picture. There is an innovation in picture-making in this picture, "Men Without Women," which is that the director leaves one to know nothing all the potentialities of the talking screen.

It is established himself by this picture as of that very selected class who should be given plenty of rein in their selection and direction of pictures. He rates no less than this hereafter, certainly.

James K. McGuinness was the producer of the picture, "Men Without Women," and Dudley Nichols did the screen play and dialogue, and a mighty good job of it, too.

Credit for the excellent camera work goes to Joseph August. **CASTING DIRECTORS' VIEWPOINT:** Kenneth MacKenzie, playing such a dire, strong character as the villain, is doing the good things of the current year.

Warren Hymer is another who is making a considerable opportunity to develop his role to its fullest.

Stuart Erwin, J. Farrell MacDonagh and Charles Garrard are a third, fourth and fifth who make their parts stand out from among the consistency of good performances.

Completing the cast, and with a considerable part to play, therefore (which reflects more credit upon Ford) are Frankie Albertson, Walter McGrath, Paul Page, Richard Le Guen, Len Hendricks, Jr., Harry Tenbrook, Roy Stewart and Pat Somers.

PAR SIGNS ROSITA

Rosita Moreno, Spanish dancer, singer and actress, more familiarly known as "Rosita," has been signed to a contract by Paramount Pictures, Inc., to be featured in the Par lot in Hollywood April 14.

San Francisco Radio Notes

SAN FRANCISCO, March 13.—Blues Venuta has joined KFO's "Blues" where she will be heard every Sunday. She formerly did vaudeville and production work. This marks her first entry into the local radio field.

Bob Allen, of the "1640 Boys," broadcasting over KYA, has joined Tin Pan Alley. He has opened offices in the Kress building where he has a school of music.

We like the way Walter Bunker, Jr., conducts his request hour of recording between 12 and 1 o'clock night over KFRC. Bunker has a lot of zip to his music and cracks wise in no manner.

John Moss, basso, has been added to KFRC's cast and will sing several programs a week. Before coming here he did concert work in Canada and was at the Fox here for about six months.

KFWI has inaugurated a series of "Music Programs" conducted by Henry C. Blank with the Travel String Trio.

A new Tuesday night program came over KGO this week. It's the Spotlight Review, which has been running for a two weeks, and is cast by Ted Maxwell, production manager of NBC, who acts as master of ceremonies.

G. Donald Gray, baritone, has joined KFO.

'SERGEANT GRISCHA' (Continued from Page 4)

and Betty Compton, playing the lead, develop their roles dramatically and with skill. But it is not the skill demanded by the story, but the lack of the boy's interest on the childish lack of understanding of these two Russian peasants and their mother, which is the cause of their failure in the face of it. Both Morris and Compton display a good deal of intelligence, particularly in their emotional scenes. Their sufferings are the agonies of refined natures, not those of the dumb stolid put on the picture to catch in the spirit of the book, and not caught in this picture.

Clyde Hodgson, playing the part of an aide to the division commander, gave a performance which was outstanding. This was well under the skin of his role throughout, and his work held the picture up to the "wanted list" of casting directors' offices for constant call.

John Seyfried was exceedingly impressive as the stern Prussian disciplinarian; and, in the diametrically different program, he was the Prussian general, Alec B. Francis did equally praiseworthy work.

John Hersholt was very good as a German officer, and Paul McAllister was a good corporal of the M. P.

Completing the cast with bits of perfect work to their credit were Frank McCormack, Percy Barlette and Jack Davis.

WAGER BOOKING REVUE

The Scouts of the Long Beach Masonic brotherhood, are to celebrate St. Patrick's Day, March 19, with an extravaganza program entitled "A Night on the Nile."

It is to be staged at the Masonic Temple, 1000 Beach, and will include 18 vaude acts, a line of 12 girls, eight-piece band and a master of ceremonies. Al Wager is booking.

W. B. STARTING FOUR

Four new productions are getting under way at Warner Bros. within a 10-day period. The first, with John Aldrich directing, and Belle Bennett and John Halliday featured, is "The Belles," with Claudia Dell, Perry Askam and Walter Didegen; "See Naples and Die," with Irene and Roy Charles King, and "Moby Dick," starring John Barrymore, with Joan Bennett opposite, and Lloyd Bacon directing.

MISS CARRICO ARRIVES

Mr. and Mrs. Steve Carrico, the former of whom is head of the Screenland Select Agency, are receiving consultations from Hollywood colony on the advent of a daughter. They have named her Betty in honor of Betty Compton, for whom Carrico acts as business manager.

WILLIAM DON WINS CONTRACT WITH W. B. C.

Another local radio product wins recognition from the Big Time of the air.

William Don, English character comedian, who has been appearing over the microphones on KFI, KECA, KMTR, KFVD and other Los Angeles stations, has accepted a contract from the National Broadcasting Company and left Sunday to enter his new and wide field.

Don's characterization of "Doctor Oosh and His Laughing Tonic," a burlesque advertising program which he originated and for which he has secured a contract from one of the biggest fan followings in California, and affords an example of the rewards that await sincere effort and originality.

AGENCY 'RACKET' TO BE 'BUSINESS'

Replying to an article in Inside Fact last week, it was declared from producer sources this week that the investigation of the agencies has been going on to this point until "the agency racket has become the agency business."

The inward facts article stated that it was not believed the probe would result in other than disciplinary action against a few of the member agents. This point was not disputed, it being stated the investigation was more to bring the racket a business than to take any steps concerning delinquencies in the past.

"But the whole business will be cleaned up thoroughly," it was declared, "and when the matter is through a good many of the present agents may be surprised to find that they rate just with all the others, and former favoritisms are now completely defunct."

The new committee, which consists of J. J. Murdoch, E. J. Mannix, M. C. Levee, Fred Beaton and George W. Brown, headed by P. P. D. A., plans to lay out a complete set of rules governing future conduct of the representatives, with franchises liberally extended to all legitimate agencies but promptly revocable upon the first breach of rules or ethics. A written code will be formulated and published within several weeks, it was said, and that agents generally will be limited to going out to talk business when called by studio casting directors, or other studio executives.

It is expected that one outstanding rule will be the prohibition of the present methods of solicitation in advance of picture casting, and that agents generally will be limited to going out to talk business when called by studio casting directors, or other studio executives.

NEW W. C. CONTRACT

Fashion News has made a new long-term contract with Fox West Coast Theatres, whereby the colored fashion reel will have exclusive showing in all the houses of the circuit. In the future Leew's the first run Los Angeles showing of the feature; the Uptown and the Broadway, and the Alhambra, and the houses such as the Ritz and Beverly, third.

ST. JOHNS' GRIEF

Al St. Johns still finds troubles pouring in. Latest is that all his "Bambina" money goes to the U. S. treasury, by special order of the IRS, which says he is due on back taxes.

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PORTS VALUE OF RADIO TO STARS

While many of the picture producers have been convinced, by heavy public response, of the great value of radio publicity for their output, and while the appearance before the microphone has become a star's duty, a tremendous audience, Frank Whitehead, publicity chief for the Fox-Warner Coast stars, recognizes that the value of radio publicity is dubious about its actual value to exhibitors.

His point of view is apparently that in its value of greater value to radio than to the theatre, because the fact that the public rushes to see in the picture stars attracts that they are already famous through their pictures.

Slating the radio and Norma Shearer, he says, "may actually do themselves harm by appearing before the radio microphone, because they are not radio-trained and therefore do not register satisfactory entertainment through that medium. Such stars are often disappointing to air fans and thus are liable to lose their popularity at the theatre."

"Good radio entertainment can only come from radio specialists, in my opinion," he continued, "and unless a studio or theatre organization is willing to write specially adapted radio plays, and use radio specialists for their programs, I cannot see where the picture producer can help and believe that the majority of film-sponsored radio programs now on the air reflect any special credit on the producers."

Whitehead believes that at present at least the best value from radio publicity is to be found in the plugging of a theatre or producer in connection with entertainment provided by seasoned radio artists, in the same way that other sponsors plug their wares.

'THE GIRL SAID NO' (Continued from Page 4)

vet's success in the picture.

Frank C. Bushman, Jr., introduces himself as a big talkie potentiality, and up and up is hereby predicted for the future.

William V. Mong does everything possible with a short part in the picture, and a Blumfeldt opposite him is satisfactory.

William Janney plays the young lover, and he does well, and Phyllis Crane is equally genial as younger sister. Junior Cogan as a still younger brother handles his chances well.

The man who played the boss (part uncredited) deserves special mention for the manner in which he made every chance in it register for full value.

'SONG OF THE WEST' (Continued from Page 4)

time mellers. His handling gets the picture over the line.

Marjorie Wells displays a remarkably pleasing mixing voice, and tops off this initial revelation with a full and convincing acceptance of all chances afforded her in the heavy woman role. Here's a bet for the talkies, and it is to be hoped that, because she has been a heavy in this one, she'll not be a heavy in the next one.

She is a woman for some one. Marion Byron puts her personality across to good advantage in a supporting role.

Satisfactorily completing the cast are Sam Hardy, Eddie Gribbon, Marjorie and Randolph Cameron.

GLEN LEE CAST

Glen Lee has been cast for a part in M-G-M's "Caught Short."

PAT HENDERSON LEAVING

Patricia Henderson, of the local theatre, is leaving for a visit to her home in Australia the end of this month. Temporary successor to her place, assistant to Charles Miller, Equity representative, has not been named as yet.

PAR SIGNS ROSITA

Rosita Moreno, Spanish dancer, singer and actress, more familiarly known as "Rosita," has been signed to a contract by Paramount Pictures, Inc., to be featured in the Par lot in Hollywood April 14.

MURRAY SELLS SHOW

Lon Murray, dance director and instructor, has sold a comic opera libretto he wrote in collaboration with G. V. Rosi, to Wm. B. Fox, New York City, producer, but he has reserved picture rights.

He has just opened his own school for stage dancing in Los Angeles, specializing in individual instruction for a small number of students rather than large classes.

The largest class will be his pupils.

THE VAGABOND KING' (Continued from Page 4)

Manikiewicz, adapter. It is the story in the most spectacular shots, and angles extremely well; but as much cannot be said for the dramatic direction.

Henry Gerrard gets credit for many excellent camera shots.

W. B. C. DIRECTORS' VIEWPOINT: In a comparison between Dennis King and Lawrence Tibbett, an inevitable comparison is made, and Tibbett is the best. His voice is clear, pleasant and effective, putting him neck and neck with John Bole as a singer and place honors. But he lacks the fire, the uplifting thing of the Tibbett.

Tibbett also far exceeds King in acting—so much so that it is regrettable Tibbett did not have the role of the instigator of King. He would have sent 'em home singing to themselves. King has that the actors take the picture.

Hollywood singers also have developed, of seeming to gloss over the assignment being given them, though only his singing voice is of sufficient importance to command his efforts. He will win no audience, good-will that way.

Jeannette MacDonald is again her own self, and as such is an exquisite as her personality. Her vivacious charm does not find the place here, but she nevertheless makes a most attractive Katharine.

As trapeze as straight acting actors are concerned, O. P. Heggie, playing the superstitious Louis XI, wraps up the picture and takes it home. It is impossible to imagine a better interpretation, and he misses no shade possible for full effect.

Lillian Roth does well enough with the part of Huguette, and her song which is well enough done.

Warner Oland is very weak in this. His understatement of his character's not falling well into this casting.

Lawford Davidson, Arthur Stone and Thomas Ricketts are satisfactory in their lesser parts.

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TOMMY BOB MUNROE AND ALLEN

"16-40 BOYS" Broadcasting for Lloyd K. Hillman, over KYA, San Francisco Management: Wm. Stein

50,000 Fox El Capitan CUSTOMERS CAN'T BE WRONG

DOBY AND LOU

Stopped Every Show Last Week at This Ace

San Francisco House Doubling In From KFRC

VANCOUVER, B. C.

A. K. MacMartin

REPRESENTATIVE

901 Bekins Bldg.

GETS CAMPUS HOUSE

EUGENE, Ore., March 13.—The Colonial Theatre, near the campus of the University of Oregon, has been acquired by W. B. McDonald, a veteran exhibitor of that city, and George H. Godfrey. The deal which involves some \$30,000 includes a lease on the theatre and equipment for a number of years, and carries with it the obligation to make the theatre one of the most modern talking picture houses in Oregon.

CHANGE SEATTLE'S NAME

SEATTLE, March 13.—Public's Seattle Theatre this week formally announced a change of name. The new name, in line with the national Public policy of re-naming its ace houses, is the Seattle Paramount. The huge animated Neon sign, carrying the name, Paramount, has been erected on the building, and publicity is now in full swing. Kelly Kurtzman has been in the territory supervising the move.

CONTEST LEADER

SEATTLE, March 13.—Mickey Carney, booker at the local Pathe Exchange, received word this week that his office is leading the league in the nation-wide Bookers and Cashiers' Contest. Mickey copied the gravy for the past two years in the contest, and he expects to repeat this season. Les Therukuf is manager of the local Pathe branch.

DOORMAN AT ORPH

SEATTLE, March 13.—Johnny Jess, old-time vaudeville and dramatic stock man, for many years on the Pantheons circuit, and in later years, stage doorman at various of the Pan houses, was this week in as backstage door custodian at the RKO Orpheum here. Johnny is having a glorious time renewing old acquaintances with acts he knew in his former connections.

RKO CHANGES

PORTLAND, Ore., March 13.—Ted Gamble has been installed as the new manager for RKO Orpheum here, and new boxoffice receipts are anticipated. Herb Royce, formerly of the RKO Orpheum at Spokane, has been transferred to Portland to handle the publicity corner. Sammy Cohen, p. a., has been transferred from Portland to the Spokane house.

IS 'MISS OREGON'

PORTLAND, Ore., March 13.—With a record number of entries and mighty stiff competition the RKO Orpheum's "Miss Oregon" contest was won by Miss Elizabeth Bacon, a tall and beautiful blond, and who will be the state's representative in the national bathing beauty contest at Miami.

GREET COMING

SEATTLE, March 13.—Edwin G. Cooke, local representative of the Erlanger interests, this week announced the coming of Ben Greed, English actor and producer, for a series of productions, commencing April 3. Greed's present tour of America marks his fiftieth anniversary in show business. He brings with him, for local presentation, the morality play, "Everybody's a Hero," and a trio of Shakespearean opuses.

AID TO PLAYRIGHTS

PORTLAND, Ore., March 13.—The movement to encourage the play playwrights by the offer of prizes for one-act plays, which was undertaken by the Bess Whitcomb Players last year, will be continued by the Portland Civic Theatre, with which the Whitcomb group has affiliated this season.

VIVIEN ON SECOND

Vivien Oakland is working at Warner Brothers with Frank Fay in "Playboy," and has been signed for a role in W. B.'s "See Naples and Die."

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MONTANA

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VANCOUVER

By A. K. MacMartin

VANCOUVER, March 13.—Edward J. Hamilton, Ontario, who operates a chain of theatres in eastern Canada, is in Vancouver in connection with initial work on the new house he will build on Granville St. South.

The plans call for a 1200-seat theatre which will cost approximately \$225,000. Extension of the property, which was purchased last fall, is now under way.

This house will be only about one block from the new \$1,400,000 theatre which the F. P. C. Corporation is erecting at Broadway and Granville St. It was after the announcement appeared in the press last fall relative to the theatre the eastern operator was to erect that the F. P. C. Corp. came out with their story of a new house in the same district. Circulating opinion in show circles believed to the effect that the big circuiting their announcement would scare off the enterpriser, leaving the field open to them in its entirety.

Business was decidedly off at most houses here during the last week, about a third of the fans failing to deposit at the b. o. in the customary manner.

The Strand is leading all other houses by doing capacity daily shows, and Paramount's "Laughing Lady" and other short subjects. This is its third week without hand or stage attraction of any sort.

The Capitol, with "Chasing Rainbows" and Alfred Muntze and his Capitols on the stage is being low par, the jingle at the b. o. having slowed down considerably. At the RKO Orpheum, with the old-time sister team, Tempest and Sunshine, headlining, and three other acts, and "This Thing Called Love" on the screen, business should be good, as this is the only vaudeville in town, but the customers are not flocking to this house by any means.

At the Emmerette Theatre "Elizabeth" and "The Thing Called Love" are the current offerings by the British Guild Players, in its fifth week, continued to pack them in. Business was so big that an extra matinee on Thursday was an innovation which will be continued weekly during the run of this farce, which has the fans

PRODUCER-DANCE TEAM
BACK FROM AUSTRALIA

SEATTLE, March 13.—George and Florence Barclay, who have been in Australia since a year ago last Christmas, arrived in Seattle last week on the S. S. Niagara. After playing the F. and M. time for a couple of years, Bernie Berne of the Orpheum office in Los Angeles booked the team into the Union Circuit in Australia as a vaude act for 16 weeks. In 1929 they were signed as ballet master and mistress at the State Theatre in Sydney, the biggest theatre in the British Empire. Although the shows at the State changed weekly, George and Florence had time to run a dancing school on their own hook. The theatre let them conduct it right in the house.

At present they are vacationing in Seattle, which is Florence's home town. They are considering several offers, one of which is to produce talent for one of the big motion picture outfits.

IS POST MANAGER

SPOKANE, Wash., March 13.—Nick (Nick) Fleming has been named to manage Grumbacher's new Post Street Theatre. Harry Barker, for many years identified with the Spokane Theatres, Inc., will continue as manager of the Audian Theatre.

TACOMA, Wash., March 13.—Jack Carney, of the tap dancing team of Seattle and Carney, is now making his home on Puget Sound. Carney has become associated with the Helen Rice Peter school of dancing with headquarters on the Masonic Temple Roof.

The Beacon, formerly the Pan, is showing a growing patronage each week. The current bill, Universal's "Shanghai Lady," drew nice business.

The Dominion, with Warner Brothers' "Evidence," starring Pauline Frederick, filled its small capacity nightly, with the matinees covering the run. The Colonial also did well with the "13th Chair" (M-G-M). The eight suburban houses operated by the F. P. C. Corp. all reported increased b. o. totals, due to being in the new Neon sign which brighten up the fronts.

THE CHOOSING WALTZ HIT!

"ROCK-A-BYE TO LEE IN DIXIE"

Send for Orchestration—VOCALS—QUARTETTS
S. L. CROSS MUSIC CORP. Seattle, U. S. A.

DRESS YOUR THEATRE OR YOUR ACT WITH THE FINEST AND MOST ARTISTIC

SCENIC AND DRAPERY

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MURAL DECORATIONS

NOISELESS
CURTAIN TRAVELLERSOPERATED BY
REMOTE CONTROL

PORTLAND, ORE.

F. K. Haskell

REPRESENTATIVE

Postoffice Box No. 16

IS TRIANON P. A.

SEATTLE, March 13.—Ted Harris, for many years prominently identified with the local Pantheons house, was this week named by John Savage, a publicity director for Savage's big ballroom, the Trianon. Harris will have charge of the publicity campaign for Ray Miller and his Orchestra, the first of the M. C. A. bands to play here under Savage's new contract, with that outfit. Miller is set to open at the Trianon on April 28, ten days before he re-opens the Butler Hotel Rose Room, now under padlock by the federals. Harris, just prior to taking over the p. a. duties at the Trianon, was assistant to Manager Lloyd Dearth of the Capitol Theatre, Vancouver, B. C.

DENIES UNION TROUBLE

PORTLAND, Ore., March 13.—Outside of the controversy between Col. Woodlaw, owner of a chain of subsequent run houses, and the Portland operators' union, there is no trouble between operators and exhibitors according to John Moore, secretary of the local motion picture operators' union. While he admitted there was a strong likelihood of a walkout in the Sound cities in Washington, he was positive that it would not occur here.

tating letters. . . Dave Himelchuck buying the food. . . Jack La Grande loaning out records. . . Owen Sweeten admitting a drawing. . . Tiny and Meyer Burnett being "taken". . . Jay Brown and Basil Grey with troubles. . . James McGrath with more of the same. . . Walter Neilson, Henry Kirske and Frank Harris raising the boys. . . Edgie Fitzgerald with more "special".

SOON AVAILABLE

GEORGE and FLORENCE

BALLET MASTER AND MISTRESS

Now Vacationing After 68 Successful Weeks Producing
Weekly Change in

AUSTRALIA'S LARGEST THEATRE

THE STATE, SYDNEY

Producers Desiring Originality

WRITE OR WIRE

Permanent Address

5126 Director, Seattle

Bay District Organ Situation Improves

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Of Local 6, A. F. of M.
Promoting the Best Interests
of the Theatre Organist

HENRY HARCKE

ORGANIST
MILANO THEATRE
(Formerly Washington)
SAN FRANCISCO

ELMER VINCENT

ORGANIST
ARKUSH PENINSULA THEATRES
President S. F. Theatre Organists' Club

DOROTHY DOOLEY

ORGANIST
San Francisco Publix Theatres
Now 5th Year

FRANCES HUNTLY

ORGANIST
San Francisco Publix Theatres
FOURTH YEAR

MEL HERTZ

At the Organ of the
FOX EL CAPITAN SAN FRANCISCO

THEATRE ORGANISTS AGAIN ARE FEATURED BY PICTURE HOUSES

SAN FRANCISCO, March 13.—The depression that set in upon the organists after the advent of the talkers appears to be lifting. Bay District theatre organs, inactive for a period of time, again are being made a featured part of regular picture house programs with the public evidencing itself as pleased. A visit to any local picture house where the organ is being given a spot shows the console entertainment netting heavy response.

Almost every first-run house in the city is devoting a part of its program to the console artist, among these houses being Publix's Granada, which recently imported from New York Harold Ramsay, who is in his third week there and steadily developing popularity. He succeeded Don George, who took over the directorship of the Granada Syncopators. One of the best known organists in the country, and originator of many novelties, C. Sharpe-Minor, was brought into Loew's Warfield several weeks ago, where Fox West Coast is giving him heavy billing. At the RKO Orpheum Buss McClelland is deviating from his usual organ solos and has joined forces with Johnny McCartney, the pair featuring McCartney's baby console, the world's smallest in an original concert.

Other organists playing an important part in Bay District theatre work include Mel Hertz, at the Fox El Capitan; Charles Wilson, at the New Fox; Floyd Wright, at the Fox Grand Lake in Oakland; Glen Goff, in daily concerts at the S. H. Kress store here and playing at the Variety Theatre, Palo Alto; Dorothy Dooley, at Publix's St. Francis; Elmer Vincent, organist for the Arkush Peninsula Theatres; Frances Huntly, organist for Publix Theatre; and Henry Harcke, at the Milano Theatre.

Glen Goff

Daily Concerts at S. H. KRESS STORE San Francisco Year and a Half	Playing at VARSITY THEATRE Palo Alto One Year
---	--

FREE COUPON!

This, and 65 Cents, Admits One
to see and hear

DON GEORGE

Conducting
The Granada Syncopators
SAN FRANCISCO

C. SHARPE-MINOR

FLOYD WRIGHT

PREMIER ORGANIST
GRAND LAKE THEATRE, OAKLAND
Now in Third Year

Greetings to Bay District Organists
GENE McCORMICK, Professional Manager

S. L. CROSS MUSIC CORP.

Featuring
"ROCK-A-BYE TO SLEEP IN DIXIE"

CHARLES WILSON

ORGANIST
FOX THEATRE SAN FRANCISCO

THE TWO MACS

HAPPY BUSS McCLELLAND and JOHNNY McCARTNEY

Presenting an Unusual Novelty—"THE ORGAN MODERNISTIC"
RKO ORPHEUM SAN FRANCISCO

From the
PARADISE THEATRE
NEW YORK CITY

THANKS
TO MR.
RALPH CRABILL

HAROLD RAMSAY

IN HIS
FIRST
CALIFORNIA
APPEARANCE

To the
GRANADA THEATRE
SAN FRANCISCO

Facts Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

Those faces from the past! How they haunt me at times! They parade by with a vagueness that though it obscures, cannot completely efface the peculiarities of individual expression. . . . There was the greatest musician in the world. He admitted it. His enthusiasm for himself continually glittered in his pale eyes. Yet he was kind and thoroughly human for all his conceit, and I liked him in spite of it. Not a few years have passed since we played together and he has been swallowed up in obscurity. I do not know what became of him. . . . There were many others.

Occasionally some of these musicians come out of the mist in person. I note the ravages of time. Thinning hair and gray, yet the same faces. . . . A little more subdued, a little more aware. The bravado remains in the braggadocio of being forever on the defensive. . . . The same old attitude of little regard to be given as so pathetic in retrospect. Many have led the bandstand to the throne, but must eventually pass in foolish review. The old fascination remains with them, however, and they must come back to look over the heads of the swirling crowds. They like to "sit in." They feel again the thrill of pounding rhythm, the sweep of melody and the purple-red harmony. . . . the petty importance of pulling the strings that make the puppets dance. . . . But time has well achieved its licks. These old musicians are surprised and perplexed to find they no longer fit in on the bandstand. Their moments belong to the past.

Reluctantly and a little shamefaced they take their departure and are lost again in the whirlpool of humanity. They are gone but the memory of their faces lingers on.

Billy Black and Fanchon are enjoying a pleasant engagement at the famous A. B. W. Club in Mexico. Billy and Fanchon have played the Publix, Fanchon and Marco Ideas, and they are now with RKO. The team is an exceptionally clever one and their routine of dances are finished class.

Phil Singer, genial brother of Lou, has "went and did it." He heroically gives special warning and notice to all the beautiful girls, blondes, brunettes, who have you, Phil, better known as "Broadway's Pet," recently came down New York to act as master of ceremonies with Lou Singer and his High-Powered Band, accompanying the aggregation to Seattle for their engagement at the Trianon Ballroom. There, upon the return, Phil took up his duties as High Jinx Gloom. Buster at one of the local lots, and in the midst of the talk he took the counts. Miss Edith Chenier, of the Canada's crowned beauty, internationally famous as "Miss Winnie," put over the knockout. Phil admits that he could C sharp and that he knew at once that he wanted A flat. So he made haste to get in touch with the young lady's father, the major. The harmony was perfect thereafter. To all interruptions and objections, Phil chartered the Goodyear Baby Zeppelin and at an altitude of 4,000 feet in the happy couple were married by Judge

Walter Guerin of the Supreme Court of Justice. This goes down in history as the first wedding in a Zep. Lou Singer and his Orchestra and many prominent celebrities were on hand to see the couple go up in the air, actually and figuratively. When last seen the happy couple were headed south in the blimp, off for a honeymoon. Hot Licks offers congratulations and all the best wishes.

"Chick" Chiquet and his Orchestra have been holding forth successfully at Coffee Dan's. "Chick" expects to open at the New Parisian Cafe at Market and Los Angeles streets about the 17th. The orchestra is composed of "Chick," trumpet-director; Earl Chiquet, drums; Fred Algieri, trumpet; Lou DeCrescent, banjo; Hal Davis, trombone, and Bill Soderburg, piano. They will add two men for his engagement at the New Parisian.

Al Steiner and his Orchestra are still doing their stuff out at the Egyptian Theatre. Al's aggregation consists of himself, violin-director; Vic Carpenter, violin and drums; Mickey Hix, sax; Bob McGeary, reeds; Florry Ray and Jack McTaggart, trumpets; Johnny Flood, trombone; M. Friedman, piano; Van Gatewood, bass and C. Maus, drums.

Nick Pontor and his Orchestra are still pounding out dance rhythms for the fans at the Rose Room at Eighth and Spring streets.

Connie Conrad, the dancing bather, and his Orchestra, are playing at the Casino at the El Patio Ballroom. The personnel is composed of Maury Paul, piano; Bob Morrow, violin; Rusty Campbell, bass; Ted Ballo, trumpet; Gordon Smith, trumpet; Jack Baptiste, sax; Herb Nettles, sax; Shoney Showler, sax; Ross Digat, trombone; Aub Lind, drums, and Babe Ehrhace, banjo.

Glen Bucey of Kansas City fame and modern exponent of acrobatic drumming, has the new band at the Pom Pom Cafe. Jimmie Ballo, trumpet, and the ivories, Ted Hufner, trumpet; Red Johnson, sax; Cornelius Watkins, sax, and Bill Alexander, banjo. The orchestra is proving popular.

Frank Kendall and his Orchestra are now playing every night at the Hollywood Athletic Club. Frank is assisted by John Bush, violin; Mike Malosek, cello; Charlie Stickney, piano; Red Smith, sax; R. W. Green, drums, and Bill Muller, piano.

Sunny Brooks is swinging the baton at Solomon's Jungle Club. The orchestra is composed of Eddie Hern and Dave Foster, trumpet; Howard Leech, trombone; Milt Gielson, sax; Fred Thomas, piano; Henry Evans, sax and clarinet; Wally (the Great) Larsen, piano; Kenny Cramer, bass; Roy Phelps, banjo and guitar (and how!), and Sam Wilcox, drums and vibraphone.

"There's Danger in Your Eyes, Cherie," and "Under the Texas Moon" are two numbers I like.

Why Artie Mehlinger always sends me Concert Arrangements is a puzzle. What have you got to say for yourself, Art?

Song Leaders

LOS ANGELES

According to song buyers, "Happy Days Are Here Again," this number having forced to leadership for the current week. Following is the score sheet of sales:

1. "Happy Days Are Here Again"—Ager, Yellen and Bornstein.
2. "Should I"—Robbins.
3. "Crying for the Carolines"—Remick.
4. "Chant of the Jungle"—Robbins.
5. "Singing a Vagabond Song"—Santly Bros.
6. "Besides An Open Fireplace"—Santly Bros.
7. "Romance"—Donaldson.
8. "If I'm Dreaming"—Harms.
9. "Dream Lover"—Famous.
10. "I'm Following You"—Berlin.

RECORDINGS

1. "Happy Days Are Here Again"—Charles King.
2. "Should I"—Paul Whiteman (Columbia).
3. "Chant of the Jungle"—Roy Inghram (Brunswick).
4. "Roque Song"—Lawrence Tibbett (Victor).
5. "I'm Following You"—Paul Spect (Columbia).
6. "I'm Looking At You"—Lawrence Tibbett (Victor).
7. "Little White Dove"—Lawrence Tibbett (Victor).
8. "That Wonderful Something Called Love"—Roy Inghram (Brunswick).
9. "Dream Lover"—all recordings.
10. "A Year From Today"—all recordings.

SAN FRANCISCO

A spurt in sales brought Villa Moret's "Springtime in the Rockies" into sheet music leadership, forcing "Should I" into second place. Robbins' "Woman in the Shoe" is a big seller last week, took a heavy drop for the current stanza, while "Following Me" was up several points.

- Leaders are:
1. "Springtime in the Rockies"—Villa Moret.
 2. "Should I"—Robbins.
 3. "Happy Days"—Ager, Yellen and Bornstein.
 4. "I'm Following You"—Berlin.
 5. "Congratulations"—De Sylva, Brown and Henderson.
 6. "When the Sun Goes Down"—Lloyd Campbell.
 7. "Cryin' For the Carolines"—Remick.
 8. "Woman in the Shoe"—Robbins.
 9. "Lucky Me, Loveable You"—Ager, Yellen and Bornstein.
 10. "Aren't We All?"—De Sylva, Brown and Henderson.

LYONS AT WARFIELD

SAN FRANCISCO, March 13.—Peter Paul Lyons has returned to Loew's Warfield as concert director. Oliver Alberti, who was slated to come in from the Fox Sangers, Sacramento, remained here when the Fox decided to keep an orchestra of 10 men in the pit after Fanchon and Marco "Ideas" were jerked.

NEW GUILD ELITES

SAN FRANCISCO, March 13.—The recently formed Arrangers' Guild last week elected Caesar Brand permanent chairman of the organization, with Charles Albert, secretary-treasurer. Brand 31 is the date of the next meeting.

TO PUBLISH "MEMORIES"

SAN FRANCISCO, March 13.—"I've Closed My Book of Memories," written by Larry Yoell and Bob Spencer, has been accepted by Sherman, Clay and Co. who will publish the tune.

REPRESENTING ROBBINS

SAN FRANCISCO, March 13.—Dick Arnold has arrived here from New York to represent Robbins Music Co.

U. C. BOY IN '66"

Joseph Macauley has arrived from New York for a lead part in "Bride 66" at the request of Armand Hammerstein, who is organizing the production for United Artists. Macauley studied law at U. C. before entering show business.

BOB COLE GOING EAST FOR ORGANIZATION

Bob Cole is slated to go to New York to assume the position of general sales manager and exploitation man for Good man, Handman and Kent Music Co., who are to be exclusive music publishers for Universal Pictures. Cole is now actively organizing a sales and professional staff for the entire country, also developing some of his advance promotion plans.

He is a prominent figure in Los Angeles music publishing circles, and has been associated with both the Witmark and the Watson, Berlin & Snyder organizations.

MEYERLICK BAND AT CAFE MARQUARD

SAN FRANCISCO, March 13.—Herb Meyerlick and his Orchestra open this week at Cafe Marquard, succeeding Eddie Rose.

Meyerlick, who comes into the Marquard after a long run at the Mandarin night spot, is adding two men—violin and bass—to his former combination of six men.

The organization is being checked out in complete new outfits and will present a classy appearance when they take their first bow Saturday night.

The orchestra augments a complete band now, including six girls and a dance team.

IS SECRETARY

Mrs. Lamont, wife of Carl Lamont, who represents Shapiro Bernstein on the Coast, has been appointed secretary of the office, taking dictation and passing out the music.

BISHOP TO WED

Lillian Haydis, non-professional, and Joe Bishop, of the Famous Music Corp., will be married April 30. All of the music fraternity have been invited to attend.

WITH A. Y. & B.

Billy Burton is now the coast representative of Ager, Yellen and Bornstein.

REVUE SINGERS

David Percy and "Bing" Crosby have been signed to sing in M-G-M's "March of Time" revue. Crosby is tenor soloist of Paul Whiteman's Rhythm Boys.

TO PUBLISH NUMBER

SAN FRANCISCO, March 13.—Sherman, Clay and Co. will publish "Lucky Girl," which Larry Yoell and Jean Wakefield wrote for the King Feature syndicate yarn by the same name.

PARDON THE BOAST! THE ONLY ORCHESTRA IN LOS ANGELES AND HOLLYWOOD PLAYING MATINEE AND NIGHT SESSIONS TO CAPACITY BUSINESS



OWEN FALLON AND HIS CALIFORNIANS

NOW IN SECOND YEAR AT
WILSON'S BALLROOM
(Formerly Cinderella Roof)
LOS ANGELES, CALIF.

BRAZIL MUSICIANS BATTLING TALKIES

Brazil is the scene of a determined struggle by musicians to prevent the replacement of their place in favor of the old silents, according to advices here.

The campaign has stirred public interest, although the prominent newspapers seem to be opposed to it.

In Rio de Janeiro a bill has been introduced proposing a tax of about \$120 per day for each talkie film, which, musicians hope, will persuade exhibitors to turn back to the silents and orchestras.

MUSICIANS IN FILM

Hammerstein and Romberg's "Viennese Nights" now in production at Warner Brothers, is to make use of a lot of musical talent. Earl Burtsett's Orchestra and Trio are to handle some of the pop numbers, and there will also be a 60-piece brass band, 30-piece gypsy orchestra and chorus of 110 mixed voices. For a symphonic one poem the L. A. Philharmonic Orchestra of 100 pieces is to be used.

TUBBY HOPPED UP

Tubby Garron, good-will ambassador and business garnerer around these parts for Santley brothers, is all hopped up about his newest "instrument" songs, "Gone," "Honeysuckle Rose," "Beside an Open Fireplace" and "Singing a Vagabond Song," the letter being Harry Richmond's hit number in U. A.'s "Putting On the Ritz."

ORGANISTS MEET

SAN FRANCISCO, March 13.—Theatre Organists' Club met last Monday night at RKO's Orpheum, where a midnight demonstration was held.

IN JOHNSON BAND

PORTLAND, Ore., March 13.—Duke Johnson's orchestra is playing tonight at the Multnomah Hotel, has in its personnel Dwight Johnson, leader; Billie Priets, banjo; Cliff Bud, sax; Slim Brant, trombone; Don Showalter, trumpet; Bob Filkington, vass viol; Clara Hartman, piano; Eddy Maker, saxophone.

JOINS CAMPBELL

SAN FRANCISCO, March 13.—A. J. Perry, chief of McCargue-Inghram, indie recording studio, to join Lloyd Campbell as sales manager. Reginald Tompkins has left Campbell. Before joining the music publishing house Perry was associated with Brunswick and Vocalion in their local headquarters.

WILL PRIOR

CONDUCTOR
NEW STATE THEATRE, SYDNEY, AUSTRALIA

TEH HENKEL

MUSICAL CONDUCTOR and PRESENTATION DIRECTOR

CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 . . . Stage Band of 20

Legitimate Theatres

"YOUR UNCLE DUDLEY" PRESIDENT THEATRE LOS ANGELES

(Reviewed Sunday Mat., Mar. 9)
The fine hand of top-notch direction and casting vividly and splendidly individual performances to make the Taylor Holmes starring vehicle, "Your Uncle Dudley," an outstanding success with its first audience at this house.

Easily pervertible to unlovely and exasperating drama, the farcical ability of Taylor Holmes and the wisdom of Director Edwin H. Curtis kept the plot flavored with a maximum of convulsive merriment, without losing sympathy for Uncle Dudley and his beautiful niece. Uncle Dudley is one of those civic duty boys who neglects his own business for the benefit of the chamber of commerce, to the profit of shrewd business men who use Dudley's appreciation of praise to their own advantage. At home he is burdened with the support of his mother, sister and her grown boy and girl. The girl he likes, but his sister and her son he would like to unload. This is made difficult by the fact that he borrowed the insurance money he received at her husband's death to put in his business. He has a sweetheart whom he cannot marry while sister dominates his home, and when he tries to borrow money enough from his Chamber of Commerce associates to pay her off he finds out exactly where he really stands in the community.

There are other complications, including a competition for a vocal scholarship trip to Europe, for which sister enters her daughter and makes life a misery for all. Events move swiftly, climax upon climax, to an inexorable mess in the third act, when the fine, untutored hand of Grandma becomes evident for the grand payoff.

In the role of Grandma, Florence Roberts gave the star perfect support, her performance leaving nothing to be desired in any detail. Flora Bramley revealed an astonishing development in ability since last seen, in the ingenue part of the much-oppressed daughter. The calculating, dominating mother

or role was played by Leah Winslow with just that degree of exaggeration necessary to the near-face effect desired, and the part of her irresponsible mooching son was played by Russell Cushing with a little too much exaggeration.

Charlotte Trcadway, as Uncle Dudley's sweetheart, had a part that required little more than that she appear sweet and lovable, and that role did for full value. She is to be commended on an admirable restraint in role that would have been tempted to play up.

Kenneth Gamet as Miss Brantley's sweetheart, and Harry Holt, as the town, filled their parts ably.

The single set, designed by Rita Glover and built by William Thorneycroft, contributed its share to a production that looks set to run.

The President Theatre orchestra, under Larry Engdahl, playing from an upper box, gave popular number after number while.

Business was near capacity, and an ovation at the end of the second act brought a certain speech from Taylor Holmes.

Yates.

"THE ROMANTIC YOUNG LADY" MUSIC BOX THEATRE HOLLYWOOD

(Reviewed March 10)
The musical presentation of good productions at the Music Box Theatre should insure its given, those responsible for the policy followed to date. "The Romantic Young Lady" seems an excellent choice to follow the two preceding offerings insofar as type is concerned. The opening night, however, was the most generous in its applause of this country's modern Spain. But it is doubtful if it will achieve the popularity of the first.

Perhaps one's imagination is kindled too much in the first act by the possibilities of the story presented. The second and third acts do not live up to it. The play is virtually devoid of dramatic except for the leading man entering into and exiting from a strange young lady's home by means of a window. But once inside, his deportment was completely decorous. There is no doubt as to the outcome of the play from start to finish; more comedy would have been an asset to anything so light and frothy.

Rosario, the romantic 'young lady,' was played by Estelle Brody, who, although she is not herself at the age of 23 without any masculine admirer. Her grandmother, in the person of Daisy Edmore, had had three husbands and had been a distinct woe with the men all her life. She gives Rosario a few pointers in the subject and goes off to bed, leaving Rosario alone.

A characteristically sudden stage storm, with its accompaniment of bad thunder and belated lightning comes up; the window is opened and a man's hat is blown in on the gale. Promptly after the hat comes Boyd Irwin, billed on the program as an Apparition. In the miraculous fashion his sleeve becomes entangled in Rosario's back hair, which has been let down in a paratory to retiring, and it took five minutes' discussion on the subject and a pair of scissors to disentangle it. Irwin notices a novel the girl has been reading and she confesses a yearning to meet the author. He writes her a letter of introduction to him. At this point Rosario's three brothers are heard and the home scene is interrupted. The introduction makes his escape just in time. When questioned as to what the stranger was doing with her slipper, which he has just hurled back

NO SET-UP SEEN IN OFF CONDITION

VANCOUVER, March 13.—With the Strand without hand, the attractions, the capital stock of the business off, and the radio stations cutting to 50 per cent phonograph record broadcasting, the immediate future looks decidedly dark for the local musicians. Only about 25 per cent of the boys are working.

Union headquarters state conditions have never before been as dark as they are at present, with no indication of a break for the better. To keep eating and chase the wolf from the family doorstep a number of the boys are working the drab monotony of commercial endeavor. One well-known organist is selling life insurance, a trombone player of note is peddling a well-known line of brushes from house to house, while another is slinging the amber brew in a beer parlour. A few of the boys with enough can't roll have left town, but the conditions are not much better elsewhere, the problem is in the direction to travel—east or south.

NO EL CAP CHANGE

An Inside Facts reviewer last week got his wires crossed and declared a new orchestra had opened at the El Capitan. What should have been said is that Stein and his Orchestra are currently celebrating the start of their fifth month at this musical theatre, where to put shows over without pit music.

COLUMBIA SIGNS TWO

Columbia has just signed two players to long-term contracts. Helen Johnson, who has had considerable stage experience, is the daughter of Merle Johnson, New York City pianist. Her first appearance will be in "Soldiers and Women." Joan Peers, the second signing, is a former Helen Morgan's "Appraise" and is now working on the Columbia lot in "Around the Corner."

HYAMS IN "HOUSE"

Leila Hyams has been cast for the principal female role in M-G-M's "The Big House."

into the room after departing, the romantic young lady has the common sense to faint.

The second act is in the studio of the author. Marion Clayton has been his secretary for three years, and when Rosario comes in with the letter of introduction she recognizes the handwriting, and is vastly amused. When the letter comes in Rosario is all hauteur and goes as far as to order the secretary to leave on her own honor.

Just too much for her when one of his lady friends comes in, who is moreover a famous dancer. Act three is concerned with the uniting of the two people with the aid of the lovable old grandmother. Daisy Belmont gave one of the finest bits of recent character work seen locally. As the romantic old lady was the most charming person in the play. She left nothing wanting in the character and played it with remarkable spontaneity and understanding. She, together with Tempe Pigott, had practically all of the comedy with these parts were ideally cast.

Boyd Irwin again proved himself a decided asset to the Civic Regency Theatre in a part which he has played to date. Estelle Brody played the leading role in the finished manner seemed to let down in the second and third acts. From girlish sentimental charming to the outset of the play, she seemed to fall into a rather tiresome mood of petulance and foot-stamping.

Rosario's brothers were played by Eric Snowden, Kenneth Duncan and Carlton Young, and were indeed the most motley assortment possible in any family.

Special mention should be made of Marion Clayton, whose action proved the place she made for herself in the preceding play. Miss Clayton can always be depended upon to give an outstanding performance.

Others, in the cast were Marguerite Fischer, Harold Minjir and Frederick Harrington.

The two stage settings were excellent and the direction by Ian MacLaren, was a distinct improvement.

Boyd.

Organ Reviews

BOB HAMILTON ORPHEUM THEATRE LOS ANGELES

(Reviewed March 8)
"Cupid and Company" was the title Bob had for his current offering, and the capital stock of the concern was a plentitude of merriment and excellent humor which would rate corporate papers in any spot. The Orpheum audience—a mere corporal's guard on the early evening shows due to the strike in the feature picture "Sergeant Grischka"—made up in enthusiasm what it lacked in size.

The number follows the route of love from its first beginnings, through the wedding ceremony, to the honeymoon, ending on an up-note that happens to be found "side by side." Bob evidently has been reading Edgar A. Guest, and the last-named poet knows his box-office. So, ipso facto, does Hamilton.

Back from this surefire closing, the feature of the offering was the synchronization of the organ with the theodoric quips cast on the screen during the rendition. They were good for a big laugh per quip, which Bob vastly augmented by his own wit and witless men. Not the best number in the repertoire of this talented boy, but even so great entertainment.

F. A. H.

MILTON CHARLES PARAMOUNT THEATRE LOS ANGELES

(Reviewed March 6)
Milton Charles, the boy who keeps right on building up his popularity at the Paramount week after week, opened his performances this week by announcing that he was going to try something new. The innovation was a more serious offering in Joyce Kilmer's poem, "I think that I shall never see a poem lovely as a tree" set to music. Charles played it through with the words flashed on the screen, and then sang it. It was a splendid number, and the house welcomed it with tremendous applause, well indicating that he liked this class of music extremely well.

For his second number Charles gave "Singing a Vagabond Song," the theme from U. A. picture, "Putting on the Ritz," due to open at the Paramount-managed U. A. Theatre this week. He also got over excellently, and Milton Charles chalked up another brace of applause scores to his unbroken record.

F. A. H.

WALLACE S AT W. B.

The Earle Wallace Adair Five have been signed for a dancing number in "Fame," Warner Brothers production starring Belle Bennett.

RICHARDSON LEAVES

Jimmy Richardson has left the Universal picture department. His place has been filled by signing of Milt Howe.

PETE PONTRELLI AND HIS SERENADERS

BOB STEVENSON, Trumpet

EVAN TISS, Trombone

BOB SNELL, Sax and Clarinet

PETE PONTRELLI, Leader, Sax, Clarinet and Accordion

DON SWANDER, Assistant Director and Piano

LEONARD MOJICA, Manager and Banjo

KOHN HILLIARD, Sax and Clarinet

CHIC THICK, Trumpet

CLARENCE RAND, Tuba

BUDDY JOHNSON, Drums

I Wish to Extend My Appreciation to WALLY WILSON, CINDERELLA ROOF, CLARENCE BECK, LEONARD MOJICA and PATRICK AND MARSH. For This Wonderful Organization.

PETE PONTRELLI.

GEORGE OLSEN TO OPEN PLANTATION

George Olsen, after seven months with his band at the Blossom Room at the Roosevelt Hotel in Hollywood, is taking over the Plantation on Washington boulevard, the spot where Fatty Arbuckle tried to make a go of things and dropped a neat sum. Olsen takes his big band and expects, with a touch of show, to put things over with a bang. He has taken a five-year lease on the place, with an option to purchase. Ed Brady, from Marigold Gardens, Chicago, and a producer of floor shows, will handle the managerial end. The enterprise has been incorporated.

Aaronson's comrades follow Olsen into the Roosevelt.

TRAINING LINES

Calls received by picture studios for complete choruses with original routines have caused the Wills-Cunningham dancing school in Hollywood to open up training such units, according to Walter S. Wills, head of the school, and classes are now being organized. Personality as well as technique is taught, and a book-keeping department operates to fill engagements for the pupils.

TEAM SPLITS

Blair and Thornton, formerly featured dancers for Fanchon and Marco, and now playing in a Public unit, were divorced last week in New York.

ORGANISTS

HERB KERN

Organist-master of Ceremonies
FOX WEST COAST
Long Beach, Calif.

RUDOLPH N. SCHRAEGER

PREMIER ORGANIST
Chinese Theatre, Hollywood
INDEFINITE

WM. (Billy) KNOX

SOLO ORGANIST
Fox Oakland Theatre

MADGE BRIGGS

The Gold Medal
—ORGANIST—
Fox Uptown Theatre
Los Angeles

ONSLOW STEVENSON

DIRECTOR, ANSON WEEKS'
S. S. MATLOO ORCHESTRA

SOL LOWE

MASTER OF CEREMONIES
4th Year
Fox Manchester
Los Angeles, Calif.

VIC DE LORY

That Crooning Bass Player
Now—LOEW'S STATE
Los Angeles
INDEFINITE

JAY BROWER

MASTER-OF-CEREMONIES
FOX EL CAPITAN
SAN FRANCISCO

DICK ARNOLD

REPRESENTING

ROBBINS MUSIC CORP.

Ambassador Hotel

San Francisco

PETER PAUL LYONS

AND HIS CONCERT ORCHESTRA
LOEW'S WARFIELD • SAN FRANCISCO

Vaudeville and Presentations

RKO LOS ANGELES

(Reviewed March 7)

The five acts all sold their wares for heavy returns to a big house. Opened with Three Alexander Sisters, an ensemble in song and tap routine, the blonde stepping out for a solo tap, the two brunettes off to return in Russian costumes for a soft show number which had a few returns to a big house. The blonde came back to fiddle and dance in single, then the dark duo on again for an Apache number that was good and almost stopped their act. Blondie came again to tap a solo on a prop drum, then all three in a line tap routine, spotting some freak steps and building them to make them look difficult. Nice personalities of the girls and cute costumes sold the act.

Ken Christy, supported by Barbara Bronell and Helen Huntington, breezed through his domestic comedy sketch, using the theme of jealous wife No. 2 meeting wife No. 1, opening in one and going to full stage, finally breaking out into a dance. The house enjoyed the nonsense and gave him extra bows.

The name of Healy and Cross, headliners, on the announcements was a welcoming name. They have a following. They sold their stuff a hundred per cent, working every minute, mugging for comedy and gathering every laugh. Healy at the piano and both singing. They duetted "Cryin' for the Carolines," "She's a Good Girl" and "Things That Were Made For Love," closing with one of their own on the idea of youthful days back in the old home town, which brought out the heavy artillery.

Block and Sully, working in one, offered a line of snappy repartee that kept the house giggling. Some of the lines ran close to shocking the country cousins, but their cleverness put them over. They closed hooding, which was just good enough to not spoil the act. The bill closed with Howard's animal spectacle, using four ponies, two collie dogs and four terriers. Billy Small and his R-K-O-lions, assisted by Eddie Haines at the organ, preceded the acts with selections from New Moon.

F. Y.

R-K-O GOLDEN GATE

(Reviewed March 10)

This was another of the four-act vaude shows sent westward by the RKO booking office, and it show that was easily topped by Scott Sanders, that glib gentleman with a free tongue he knows how to use. Sanders next-to-shutted with a line of exceptionally clever one way conversation embellished with songs that drew him back at the instant demands of the customers. His was mighty smart stuff and nothing less than the best of showmanship.

Closing the show, Pepito, the Spanish clown, was a pinch to win heavy response with his routine of exaggerated comedy stuff that got over. A clever dancer who also played the piano and accordion and a pair of male dancers—the latter recent additions to the act—aided.

Despite their handicap in opening the show, Four Cirillo Bros. scored with precision tap work and singing, the latter reaching its highest in the solo work of one of the brothers who strongly resembles Nick Lucas. A comedy attemp, an impression of the Marx Bros. in "Cocoanuts," drew the laughs.

Monica and Ann Skelly deuced it in a chatter and dance turn that had its merits. Sisters obviously let down for this Monday night show and as a result, their returns were slim. Pair of boys and a cute looking girl completed the act which was built around two gals, posing as wealthy, and making a play for a pair of boys at a southern resort.

Claude Swenden and his RKO-lions had a nicely offering in "Man From the South," which was zippily presented and elicited for every possible return. Sweeten is doing some outstanding band numbers here.

The screen held Wm. Boyd in "Officer O'Brien."

Book.

R-K-O ORPHEUM

SEATTLE

(Reviewed March 9th)

Business so heavy at this show the crowds jammed the aisles to standing room to witness four acts of vaudeville and make the artists repeat heavy.

Gang out front were in high

spirits, applauding liberally with the English section breaking forth with their usual "Hooray" and the balance of 'em getting extremely noisy at times, breaking up the acts. This in no way detracted from the enjoyment of the past-board holders, the acts falling in with 'em and registering accordingly.

First up was the Arthur Petley Four, three men and a fem, aerial act with Petley providing plenty of humor in the act. May Day Spring work, with the two boys on the bars, kept up a fast tempo to a whirlwind finish that brought applause even from the S. R. O.'s.

In the dance spot were a couple of lads, Sid Gold and Don Ray, who offered a cycle of clever dance steps. Florence Tempest and Marion Sunshine in "Broadway Boquet" were seen next to shut, assisted by Stuart Lewis at the piano. Marion Sunshine offered an impersonation of Lenore Ulric's "Mima" that was a gem, while Helen Kane herself sounded no different from this same artist's impression of Kane singing a parody on "I Want to be Loved by You" song work. Her "Mayor of New York" was a pip.

Sol Gold, assisted by Helen Kay Booth and his two Edmonds, George Shafer and Al Gould, closed the bill with a pot-pourri of gags and songs.

Miss Booth landed nicely with "Chloe" and proved an adept foil to Gould, whose gags brought out a load of belly-laughs, though we figured a couple of 'em a little off. Still the gang liked 'em. There's a difference in the act, George Shafer, whose deadpan looks get no place, but whose voice knocked 'em over an encore. Al Gould did more deadpan with far better success, and between the four they kept things moving rapidly and closed in great shape.

Preceding the vaudeville, "Tiny" Burnett and his RKO-lions, ably assisted by Myrtle Streight at the organ, offered excerpts from "Mile Modiste." This hit heavy, evidently the crowd liking the little symphony so well that "Tiny" was forced to take a bow for his range.

The screen opus was "The Case of Sergeant Grisha."

Jan.

LOEW'S STATE LOS ANGELES

(Reviewed March 7)

Eddie Peabody didn't do a thing at Loew's State on the night this reviewer caught the show except pack 'em in to the roof, stampele 'em with his personality and banjo and keep 'em applauding for minutes by the clock. After he had taken two encores in an effort to keep the show moving. They were laying for Eddie, and when he made his initial hop onto the stage he got an ovation that was about as enthusiastic as anything heard at Loew's in the last some several years. Obviously Eddie has completely upset the law of diminishing returns for the supply of Eddie there is, the more he is in demand, and every return engagement goes over bigger than the prior ones.

The feature picture was a William Haines, and not as good as some of his former ones, even for

those who like the screen's premier smart-aleck. But the crowd was, for the time of evening, the greatest this reviewer has ever seen at a Haines film, and the answer is spelled P-e-a-b-o-d-y.

The Fanchon and Marco show was the "Coral Idea," a mediocre enough affair other than for the presence of the banjo king.

It opened with David Duc singing a plaintive ballad in front of a scrim, the number being no more and no less than just all right. This went to full, revealing George Stoll and his Orchestra ensconced in a shell, and on came the Royal Samoans for a native dance and drill, all male except for one girl solo dancer. She did a hula which was as good as anything in the turn, but that's not saying much. The number also had in it a dance by twelve of the line girls, with the Samoans giving atmospheric warwhoops in the background.

George Stoll and his Orchestra followed with a band number which got over to the usual good returns these boys pull.

Following was Duc, singing in two voices, both of which could be well traded with a bonus to-boot for one good one. He had the girls picture-posing in the background, and they followed up with a well-executed dance number.

Then came Eddie, opening with "Rio Rita" on his banjo and

with one chorus vocalized. Direct hit No. 1. Then he shelved the banjo for his banjo and offered selections from "Sunny Side Up." Direct hit No. 2. The show stopped cold, no number of bows sufficing the customers. So out came Peabody and called for requests. And this a course of "St. Louis Blues." It was a riot which had the L. A. "Communist revolution" of the 6th instant looking like a calm sea at sunset. Unquenchable applause and "Happy Days" was the result, and George had to force the show on its way or Eddie would have been encoring yet.

With the proceedings moving again, back a back curtain went up to disclose niches cut in over the orchestra with living statuary groups in them, and Duc warbled some theme or other.

The statuary then came down on stage for a line number, featuring a prolonged one-foot-backward hop which carried them out. It clicked.

La Petite Marie came on for some high kicks and contortionist work which was class material, featuring the ease with which the girl bent herself head-over-heels, round about, and up and down, all with extreme grace in her lithe, well-modeled figure.

This brought on the finale with Marie doing an iron-jaw lip-twirl to follow the files, and several

(Continued on Page 15)

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Presentations

(Continued from Page 14)
tracks rolled on with the Samsons in post theater.

GRANADA

SAN FRANCISCO
(Reviewed March 10)

The Granada's pair of entertainment acts, Harold Ramsay at the organ and Don George at the conducting the orchestra, had an excellent group of musical contributions to this week's offering. Ramsay's organ stunt being particularly effective.

Ramsay, a recent importation from the East, gave the ticket buyers something to hear and sent his conception of "Poet and Peasant" overture, in which he captured the nifty foot work, he is capable of doing. Spotlights on his feet showed up this accomplished and built up the offering to the point where he clicked heavily. His pleasing personality and musical ability are rating him plenty here.

As his part of the program, George led the syncopators in a concert of three popular numbers, one of them featuring Jack Dolan in a xylophone solo. "Fidgets," the second, a straightaway medley, and blue tunes spotlighting "Blue Lover."

The lighting effects created by William Hutchinson added the musical program considerably. Picture was "Only the Brave" (Paramount).

In the theatre lobby Granada management has instituted a policy of holdout entertainment. In a specialty construction at the corner a quartette of musicians, doubling in from the house band, and aided by Jack Dolan, have taken off their stuff for the house payees. Entire lobby was reached by an address system which the girl started in on a nifty and one that contributed materially to the house's features.

Hal.

FOX FIFTH AVENUE

SEATTLE

(Reviewed March 7)
Further establishing himself in high favor with the fans, both male and female, Jackie Souders in his second week at the theatre handles the current idea with plenty of class, reflecting a great deal of that nature of the girl that made him a standard favorite with audiences at Vancouver where he held forth for 30 months before returning here. Souders is a real musician, as well, tooting his trombone effectively and handling the big band with plenty of capability.

Souders grabbed off heavy honors during the first week of R. & M.'s "Overture" idea with a trombone solo during the band's rendition of "Cyril" for the Carols. With every applause greeted the lad's work on the muted instrument. He gets a nice tone from his horn and knows how to sell his stuff.

The idea featured no names, with the possible exception of Harry Rappe, seen in his standard vaude act. Harry hooked his way through a routine of notes that included some comedy with a fiddle and uke and a couple of shady gags thrown in. He offered few impressions of the girl, including Nick Lucas, Al Johnson and others. Rappe works smooth and presents a real good act.

Bill Edison and Charlie Greig, a pair of collegiate youths, were teamed with the musical saw, vacuum cleaner, tire pump and other such accessories for which they produced music. Fast workers, this pair, who know their salesmanship and strike every time.

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At LOEW'S STATE, Los Angeles, This Week

Many Thanks to Fanchon and Marco and All Concerned

CHANGES - CHANGES - CHANGES

EGAN AND LAVE COMEDY OPENING

The comedy "Slapstick" is now in rehearsal at the Egan, and is expected to open about March 24. Featured players are George Hackertorne and Louise Bowden. Ray Carlisle is producer, and the angle is supposed to be to demonstrate the merits of the play to some ticket holder of Ellis and Atkinson. Sponsors of "The Latest Murder Case," to give the vehicle a rebirth at the Egan, and to take the house over with the lack of producing new plays with black prospects, appears to have been given up, as there have been no further developments during the last two weeks.

GEORGE TELLS 'EM

George Thomas, publicity director of the West for Warner Brothers, went to college this week. He addressed two classes at U. S. C. on advertising, taking the angle that talking pictures have brought about many changes in exploitation methods.

Toots Novelle landed heavy with his acrobatic dances, two of which he has been doing several times during the show. Class again came to the fore with Louise Manning, a dancing, singing, banjo-piano voice, a trifle weak, but can be overlooked when she plunks her instrument. A sweet boogie routine amused the big time.

The line gals, headed by Charlie Huff and Joan Dahl, were named as Huff and Huff, were the highlights of the idea. Their work was about average, and readily caught the plaudits of the packed house. The finale presented an even dozen adopted artists in a routine which was neat and executed with precision and grace. Olive Cubitts had a neat specialty here.

Joan Huff, comes in on the pay-off with her bit with Huff. This clever and good looking youngster handled the girls in showmanship style, and together, they walked away with the applause as the whole company came on for a fast good-bye to the night. Picture was "The Girl Said No."

Jan.

CASINO

SAN FRANCISCO
(Reviewed March 10)

This was fast moving stage show, highlighted in applause reviews, by Davey Jones and the Silvertones Hawaiian Trio. Opened with Don Smith leading the girls in "Harmonica Harry" and the entire hall was blowing on the Holmers. This was fast moving stage show, highlighted in applause reviews, by Davey Jones and the Silvertones Hawaiian Trio. Opened with Don Smith leading the girls in "Harmonica Harry" and the entire hall was blowing on the Holmers.

Jacqueline Brunes, singing "If I'm Dreaming" scored. This house favorite hits notes above high C with ease and the lads go in for sweet voice and nice personality in a big way.

Davey Jones in a tough number followed by a hard shoe dance, got over, and, returning later in a stuttering episode stopped the show.

The Silvertones Trio landed heavily with their regulation Hawaiian instrumental work and singing, and then Don Smith stepped on to sing "Should I" which he did in his nifty tenor voice.

Nearing Sisters, in a clever number, the Brown, Stuart Harding's girls were in a group of line numbers, all dressed in paper hats.

Joe Livingston and his orchestra were in the pit for the show, supplying excellent accompaniment for the acts. Picture was "Ship From Shanghai."

Korn.

Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco route schedule, with the sponsor listed, all of the current month, in parentheses the name of the town:

Colorado Theatre
"Smitten" Idea
HOLLYWOOD (13)
"Gypsy Gypsy" Idea
Chas. Chas. Earl Knapp

SAN DIEGO (13)
Fox Theatre
"Gypsy" Idea
Marville and Vincent Eva Stadel
La Petite Marie The Royal Samson

LONG BEACH (13)
Grand Theatre
"Broadway Venus" Idea
Mel Liles and 18 New York Beauty

Wells and Windrop Aerial Battelle
Winnipeg
EGYPTIAN Theatre
"Satan" Idea
Pamouny Up in the Air Girls
Neal Castagnoli Ruth Silver

Julia Curtiss
PESANO (13-15)
Wagon Theatre
"Marble" Idea
The Harris Trio Al and Ray Smoot

Florida Theatre Al and Ray Smoot
Georgina and Henry Francis
SACRAMENTO (13-19)
California Theatre

The Harris Trio Al and Ray Smoot
Florida Theatre Al and Ray Smoot
Georgina and Henry Francis
SACRAMENTO (13-19)

California Theatre
"Shushine" Idea
Bailey and Harris Richard Wally
Venus Theatre Mary Lou

Artina Langston and Norman Selby
OAKLAND (15)
Fox Theatre
"Kisses" Idea

Don Carroll Six Andrews
Paul Olmos Bob and Uta Burff
SACRAMENTO (13)
Senior Theatre

Nagyon Belle
Dorothy and Ray Smoot
Christal Valente Ted and Richard
"Kisses" Idea
Elinora Tinsley

"Kisses" Idea
Dinah Sisters General Ed Levine
Johnson Baker
"Kisses" Idea

Brooklyn Theatre
"Kisses" Idea
Dinah Sisters General Ed Levine
Johnson Baker
"Kisses" Idea

PINK AVENUE Theatre
"Smitten" Idea
Harry and Frank Samson Stella Royal
SPOKANE, WASH. (13)
American Theatre

"Overtures" Idea
Edison and Gregory Huff and Huff
GREAT FALLS, MONT. (13)
Grand Theatre

"Smitten" Idea
Ed and Morton Beck Muriel Stryker
Orville and Violet Muriel Stryker
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MILWAUKEE (13)
Wagon Theatre
"Smitten" Idea
Countess Sonia Alex Sherer Hodel

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BURLESQUE HOUSE SWINGS TO TALKIES

One of Los Angeles' two burlesque houses, the Burbank, owned by T. V. Dalton, changes policy Sunday to become a talking picture house with a stage show.

The presentation will have a line of 30 girls, three or four acts of vaudeville working with them, which Al Wager will book, and a jazz band of colored boys led by the colored personality girl singer and dancer, Baby Mack.

The house is being completely renovated for the present. The policy will be changed from the former 35 cents to \$1 to a new scale of 25 cents and each seat will be 25 cents, and 25 cents for the balcony at night with the entire lower floor going at 40 cents.

There will be weekly change of policy, with first run pictures for the district, the first being Fox's "Romance of the Rio Grande."

Fred Wolf will remain as manager.

The other Dalton house, the Polles, will continue its present burlesque policy, with two juveniles from the Burbank augmenting the present cast. They are Ray Parsons and George Cump. Evelyn Myers will also transfer, building up a cast which will be augmented by Maurice "Lefty" LeVine of Chicago, Billy "Bunt's" Mack, comedians, Stan Farman, lyric tenor, and Lillian Murray, soubrette.

TIGHT BUT GENEROUS

One ex-ec, formerly an independent on his own and now head of one of the largest theatres in Hollywood, is known as the city's premier financial efficiency man. Scanning he knows how to make pictures with never a penny wasted and every one counted. With somewhat of surprise, then, it was learned this week of income tax returns, that last year he gave between \$75,000 and \$100,000 to charity, with never a word about it coming from him.

PAUL MALL "HOT DOMINOES" Idea

Thanks to Fanchon and Marco

MURIEL STRYKER

Fanchon and Marco's
DESERT IDEA

TOOTS NOVELLO

Fanchon and Marco's
"Overtures" Idea
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DEER RE-SIGNS

Following his signing of a new contract to remain with Pathe for the next three years as executive vice-president in charge of production, E. B. Derr has placed John C. Finn under a new two-year contract to assume charge of all of Pathe's two-reel comedies. Finn is now enroute to Culver City from New York. Thirty special features and 52 two-reel comedies are planned, and \$250,000 is being spent on improvements and new equipment on the Pathe lot.

IN LINCOLN CAST

Kay Hammond and Jason Roberts have been added to the cast of the D. W. Griffith production of "Abraham Lincoln" at U. A. Miss Hammond has the part of Mary Todd, wife of Lincoln, and Roberts will be "Herndon," Lincoln's law partner in Springfield.

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